

PRICE: ONE DOLLAR

Figure

QUARTERLY

PHOTOGRAPHY
SCULPTURE
PAINTING

THE NUDE OF
ANITA EKBERG

FIGURE STUDY
IN COLOR

THE SOPHISTICATED
FEMALES OF GLASS

THE STORMY CAREER OF JACQUES LIPSCHITZ

FIGURES IN LINE BY ERIC GILL

VOLUME FIFTEEN





Introduction

The most classic of all classics — that is the female figure. From the earliest artistic expression of man through the greatest age of the arts, the Renaissance, and unto today, the beautiful lines of a beautiful woman have remained the alpha and omega of what is art. It is to that beauty, that grace, that ideal that this volume is dedicated — from the creative line work of the "The Last Of The Titans," Eric Gill, to the newest trend in the nude medium, the figure sculpture of Hollywood movie stars.



Contents

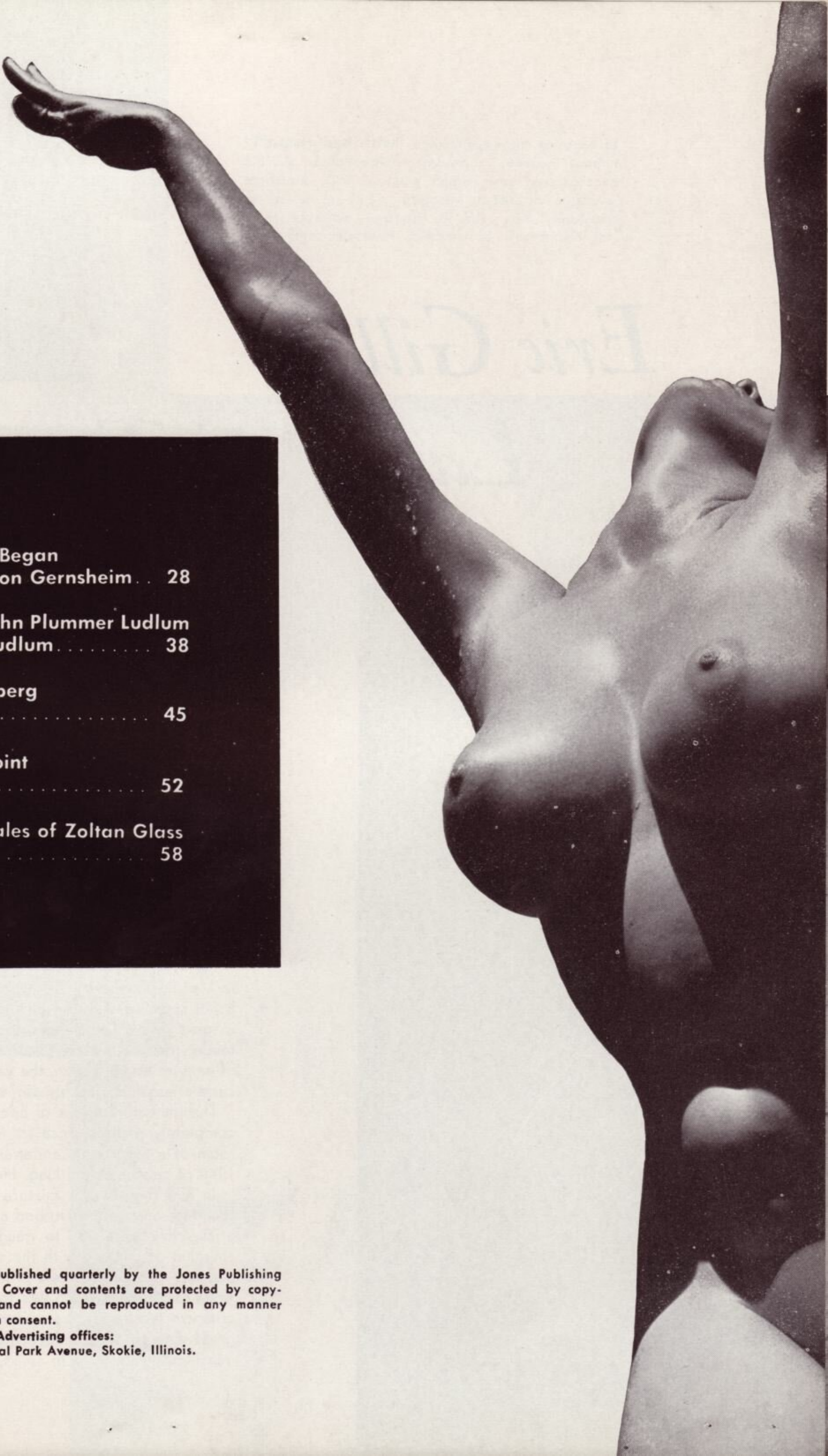
Cover of Anita Ekberg
By B. Bernard

Eric Gill . . . Last of the Titans
By Roger Fyfe 6

Figures In Line
By Eric Gill 12

Nudes By Windowlight
By Peter Gowland 16

The Stormy Career of Jacques Lipschitz
By Beril Becker 22



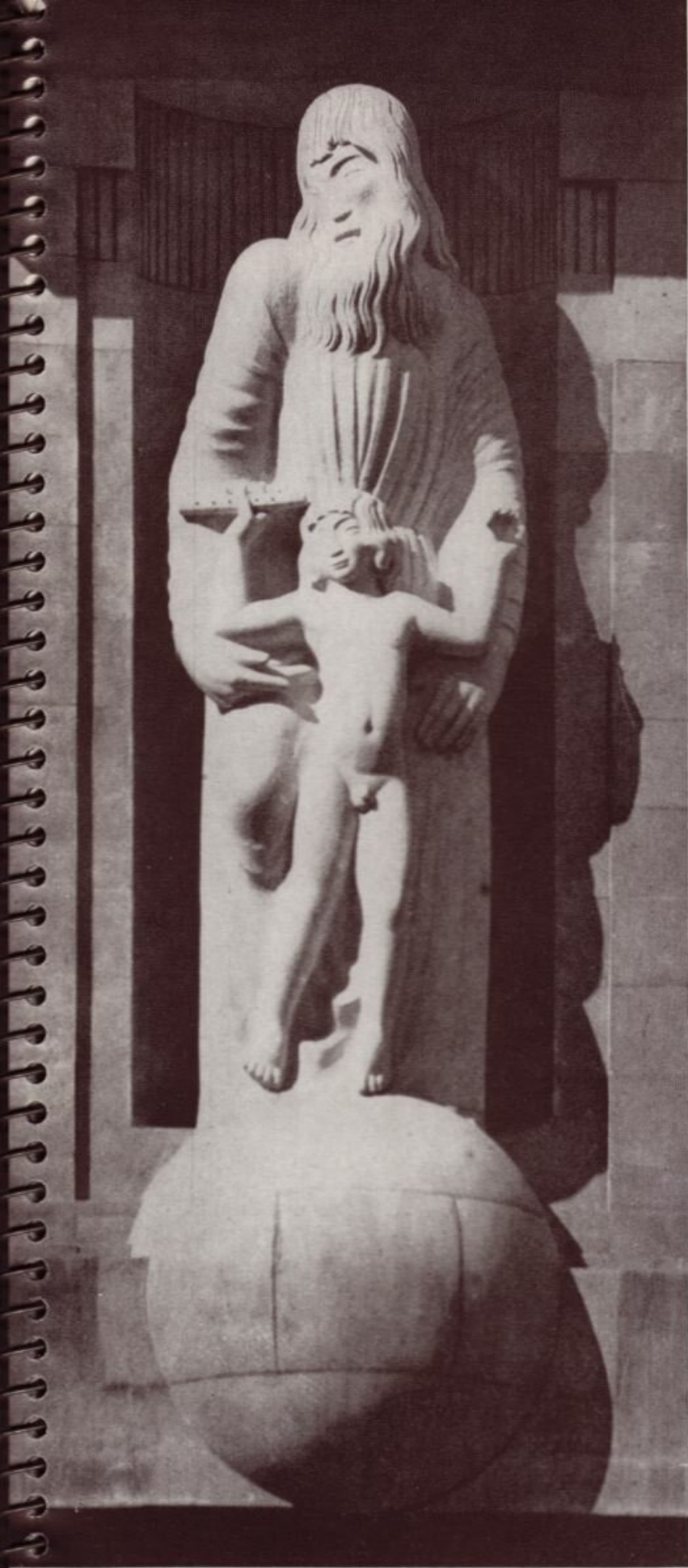
How the Nude Photo Began By Helmut and Alison Gernsheim . . .	28
The Pastel World of John Plummer Ludlum By John Plummer Ludlum	38
The Nude of Anita Ekberg By Henry Durling	45
Life Class In A Strip Joint By Bob Glaubke	52
The Sophisticated Females of Zoltan Glass By Zoltan Glass	58

Figure[®]

is published quarterly by the Jones Publishing Co. Cover and contents are protected by copyright, 1956, and cannot be reproduced in any manner without written consent.

Editorial and Advertising offices:
8150 N. Central Park Avenue, Skokie, Illinois.

"Prospero and Ariel" dominating front entrance of B.B.C.'s Broadcasting House is familiar London landmark. Gill (working below) was commissioned to do it in 1933. Perfectly suited to structure, it is excellent example of his work, illustrates inspired architectural sculpture he was famed for.





"Tobias and Sara" was done at Capel-y-ffin in 1926, shows why Gill was called master of two plane relief.

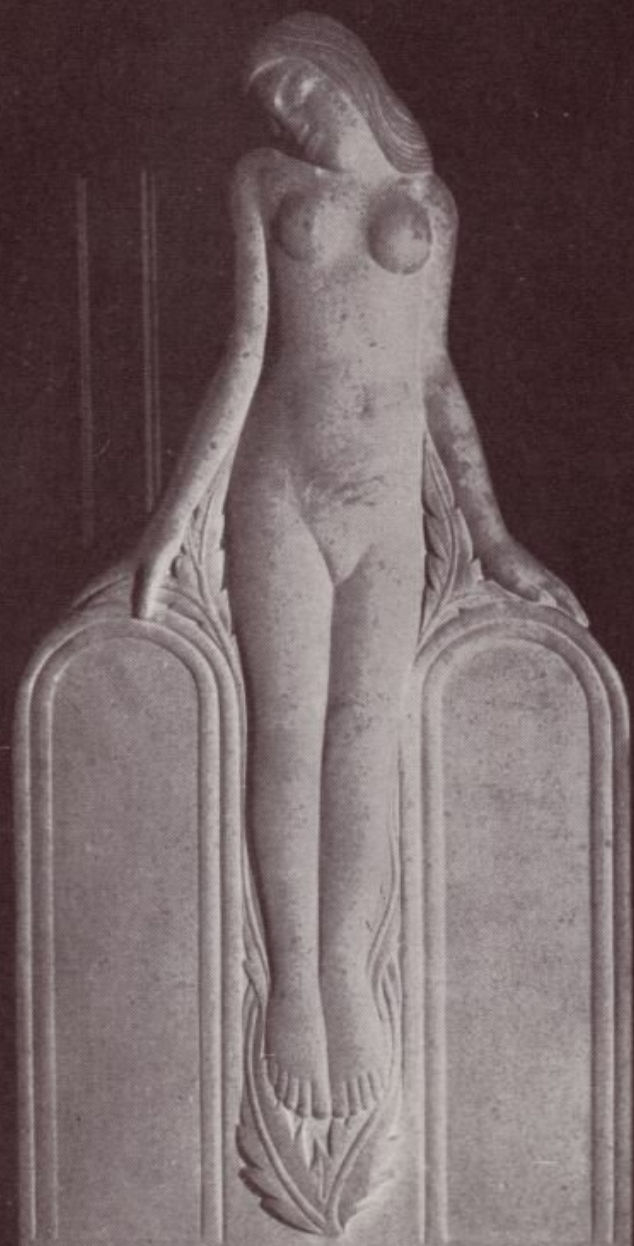
personal relationship between the two men Gill read and approved of Lawrence's books.

Gill stated his case in his autobiography. He came to London as a young man to study architecture and spent three years in preparation for it as his father's choice of a career suitable for him. During this time he discovered lettering in the classes of the great English calligrapher, Edward Johnson and the craft of carving in stone in another class. He thought he had found his life's work and set himself up as a monumental mason and stone cutter. This was in 1904. By 1910 he had started his book designs and engravings and made his first attempts at carving other than letters in stone. The pregnancy of his wife inspired him to try the figure of a nude woman.

"Up to that time," he said, "I had never made an 'erotic' drawing of any sort, and least of all in so laborious a

medium as stone. And so, just as on the first occasion when, with immense planning and scheming, I touched my lover's lovely body, I insisted on seeing her completely naked (no peeping between the uncut pages) so my first 'erotic' drawing was not on the back of an envelope but a week or so of work on a decent piece of hard stone.

"I don't think it was a good carving and in spite of all I have said, no one could guess the fervors which conditioned its making. But there it was, a carving of a naked young woman and if I hadn't very much wanted a naked young woman I don't think I should ever have done it. Lord, how exciting—and not merely touching and seeing but actually carving her. I was responsible for her existence. Her form came right out of my heart. A new world opened before me. My Lord can't you see it. Letter cutting, as grand as ever, the grandest job in the world. What could be better?



Tombstone carving was restored to fine arts through work of Gill. He found first strong inspiration in this work, did first figures as commissions for elaborate grave markers.

If you've never cut letters in a good piece of stone with a hammer and chisel you don't know. And this new job was the same job only the letters were different ones. A new alphabet—the word was made flesh."

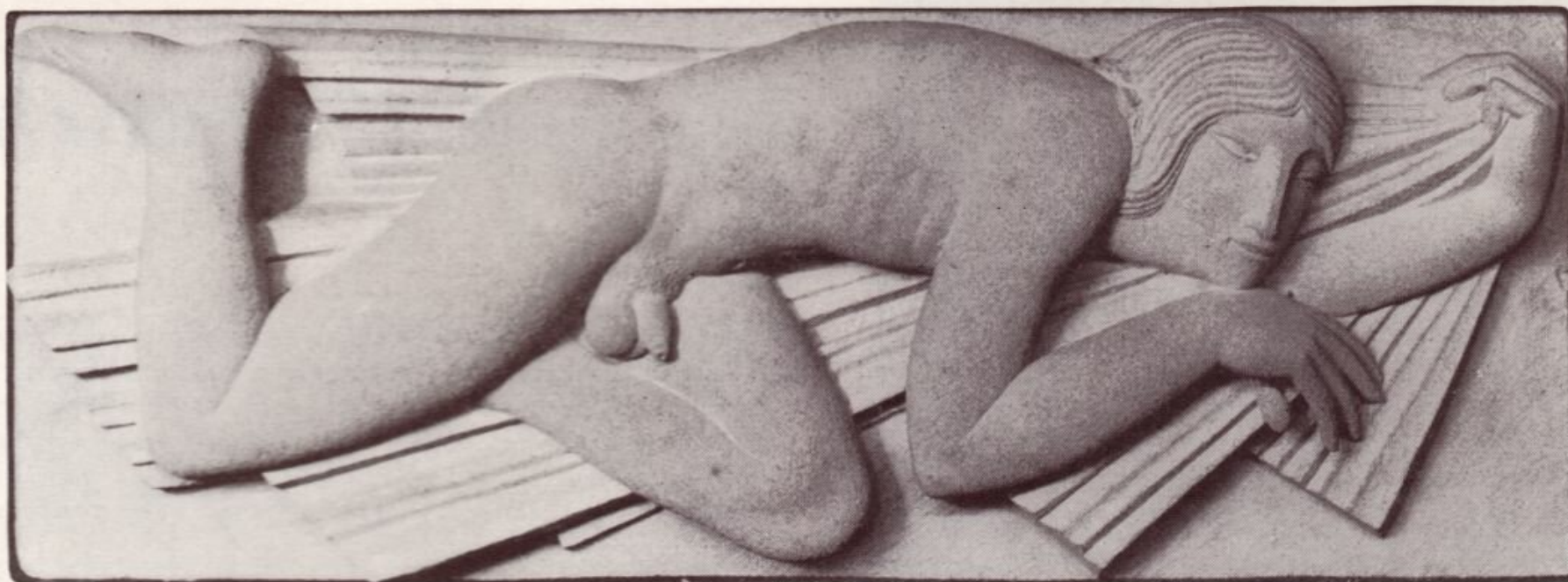
He showed the carving to his friends, the painter and art critic Roger Fry and Count Kessler of Weimar, a sturdy patron of the arts.

"Kessler saw it and Roger Fry," said Gill, "and to my innocent astonishment they took it extremely seriously. In spite of my enthusiasm it was a very amateurish piece of work. I knew nothing of the art movements of Europe. In my opinion I wasn't even an artist. I was a letter cutter and the letter carver had made an experiment in stone. I was very much 'bucked' by their kind reception and determined to do it again as often as possible."

One result of the carving was the urging by Kessler that he go to France to work with the great sculptor Aristide Maillol. The affluent Kessler insisted and backed his insistence with the cash to make it (continued on page 66)



Capel-y-ffin workshop in Wales was scene of happiest years in Gill career. Massive work (right) was for Westminster Cathedral.



"South Wind" shows Gill genius for utilizing human body as design element smoothly combined with formal pattern.

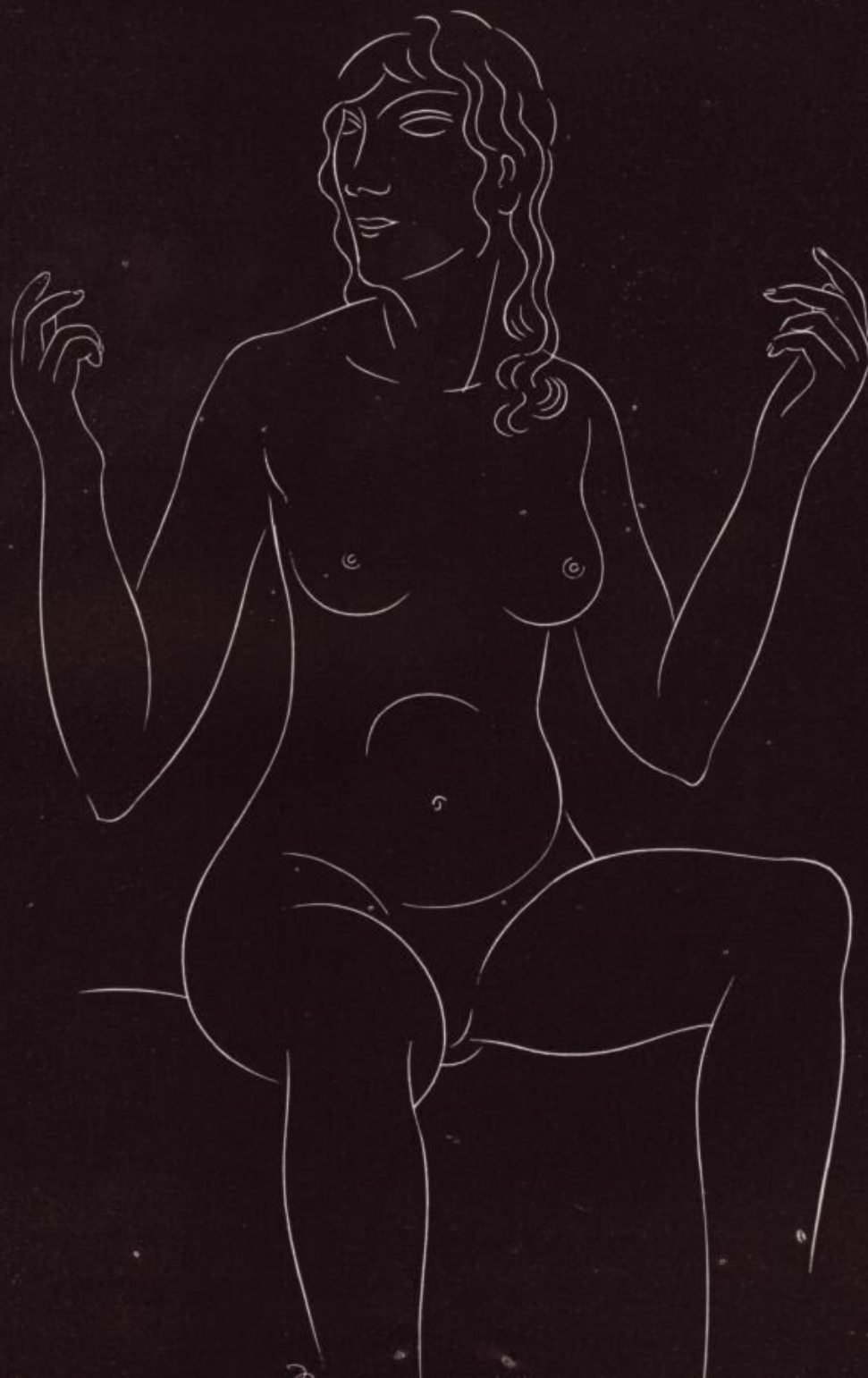
Line drawings of nudes were described by Gill as "first a process of thinking and then merely drawing the think."



Figures in

IT IS commonly taught in schools and places where they sing of such things that the study of nature and particularly of the human body and its anatomy and learning to draw from the living models are the first necessities in the training of the serious "art" student. The proper study of mankind is man, and this study is supposed to be chiefly a matter of having a good look.

"First I look and then I draw my look." This theory of art training has had a run of three or four centuries and we have now reached a saturation point. We now at last realize that the child who said, "First I think and then I draw my think" was not only much righter but was also in line with the theory of all the previous centuries and the practice of the whole human world from the beginning



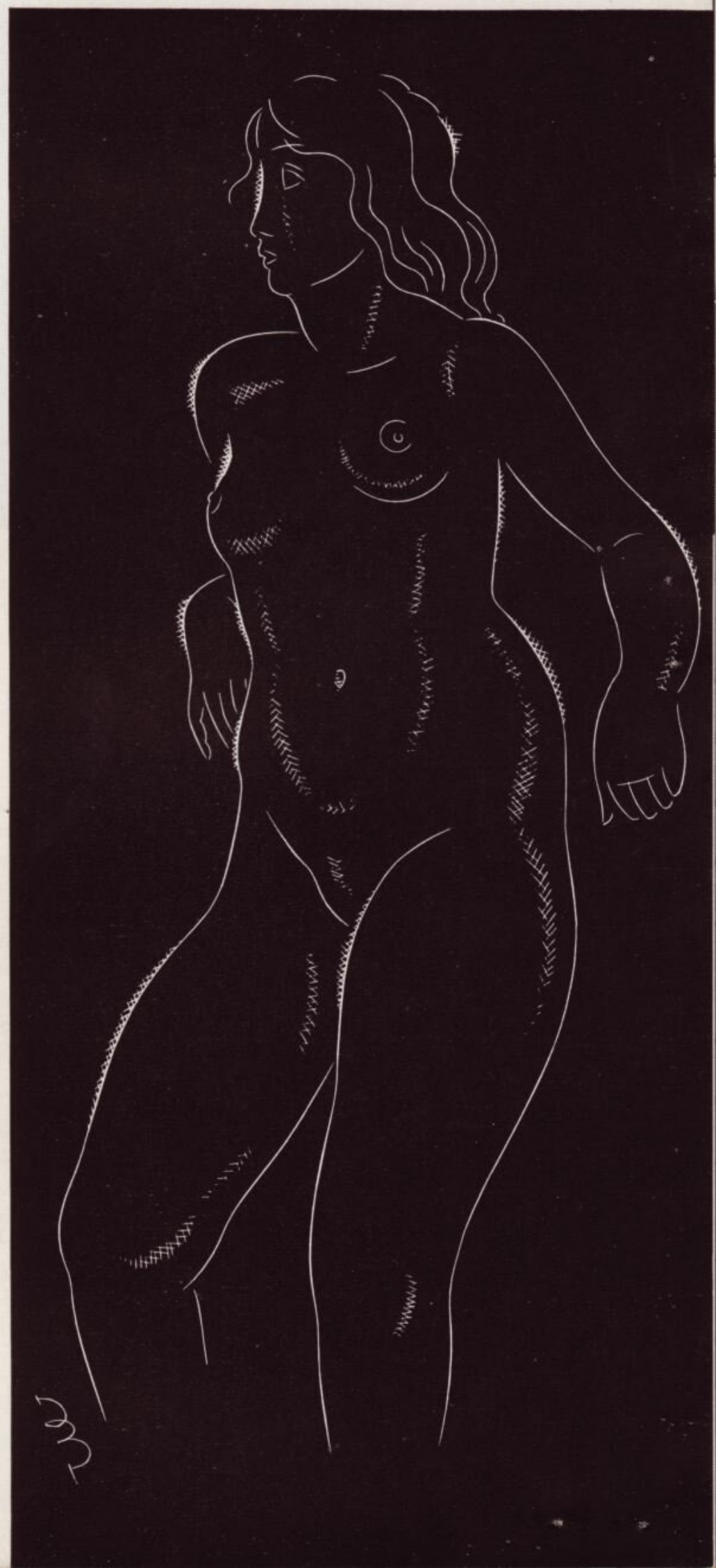
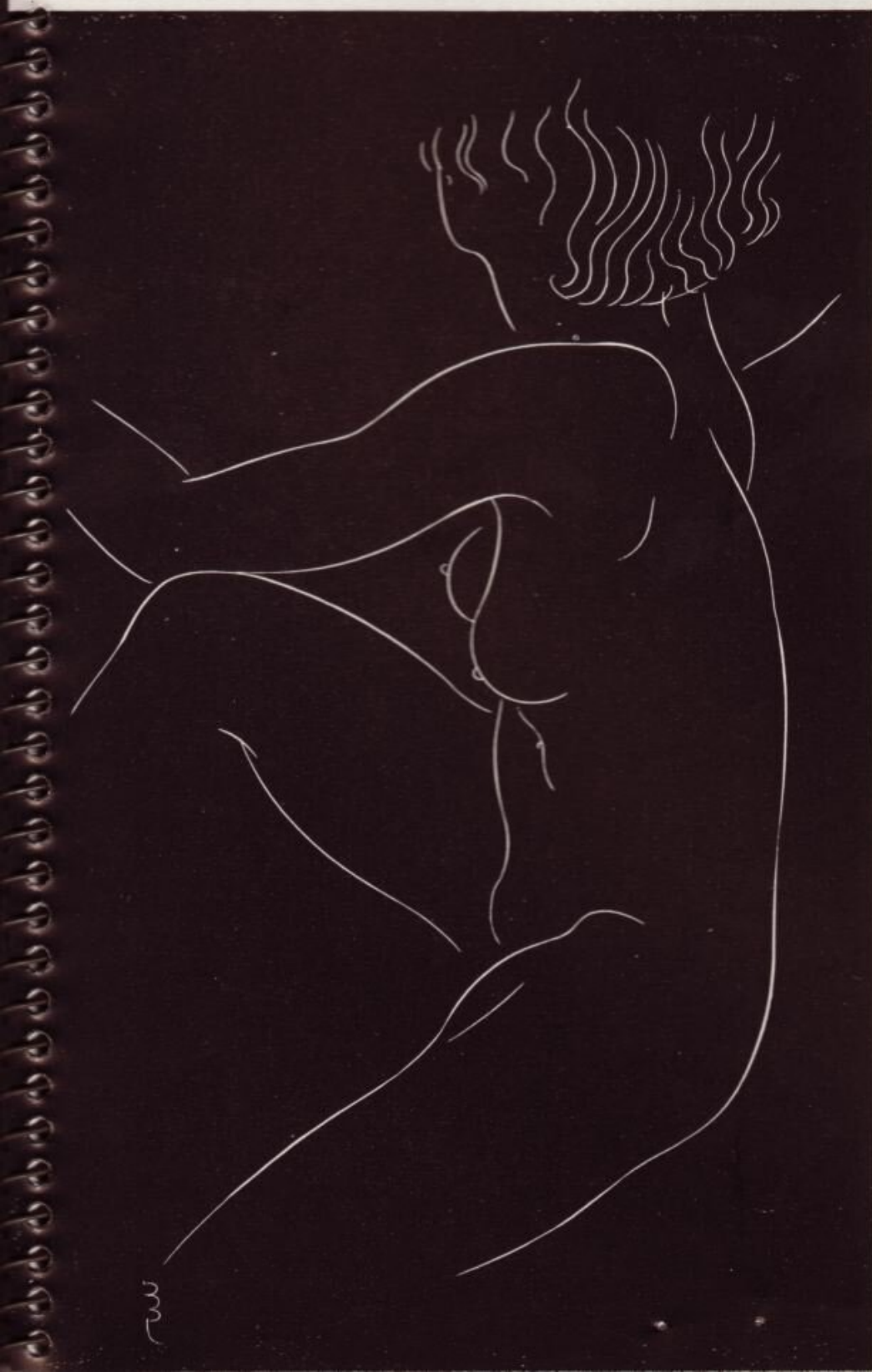
Line *by Eric Gill*

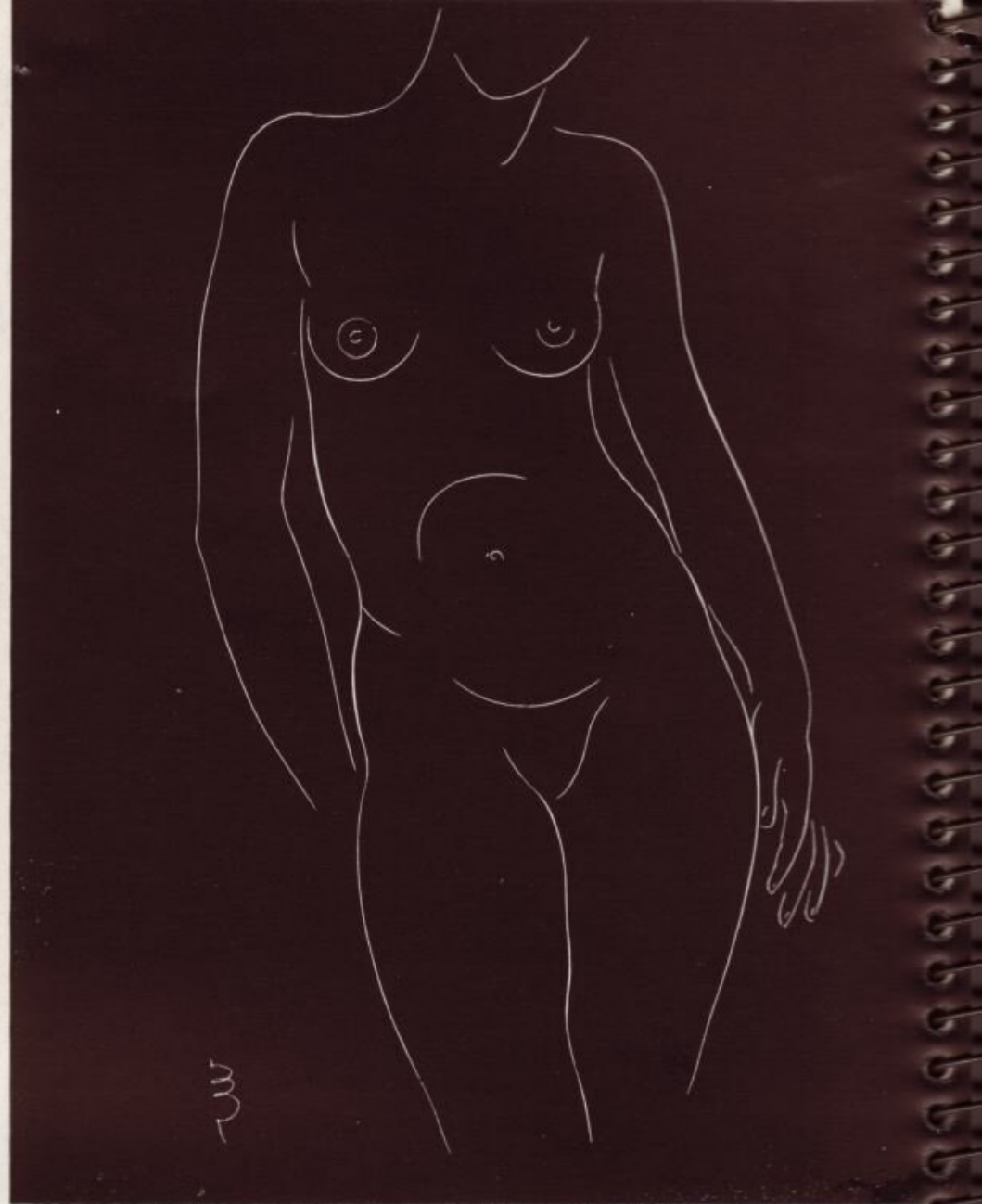
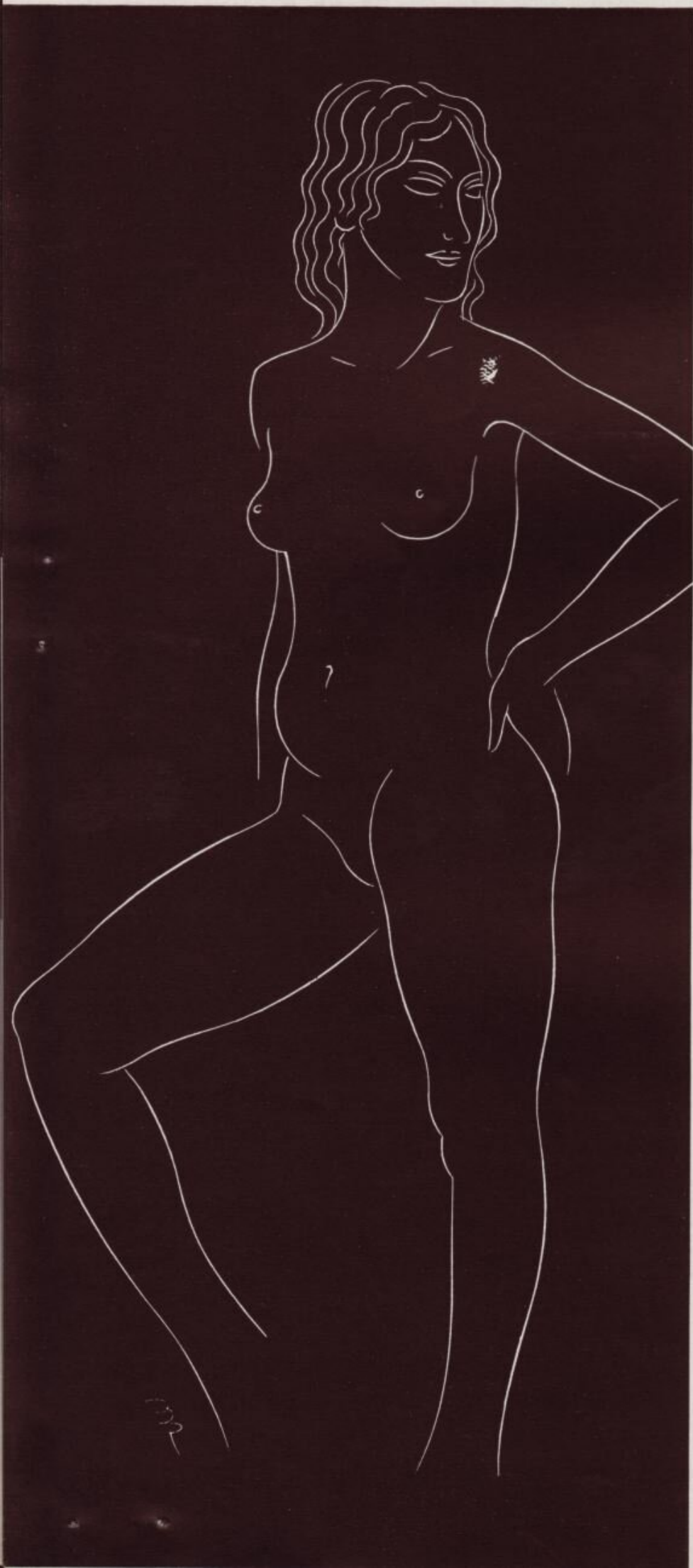
of time, saving only such times and places which, like our own, had retreated from the general notion that human making is primarily a product of human imagination.

The idea, then, that drawing from life is the first thing to be done is now discarded, and we may now say that if you are going to draw from the naked model at all, the best time to do it is rather later in life, when the experience of living has filled the mind and given a deeper, a more sensual as well as a more spiritual meaning to material things.

It is doubtful however whether it is ever desirable to employ professional models and to treat drawing from nature, whether vegetable or animal, as part of school education.

What is wrong with your friends and relations? Perhaps





they haven't specially perfect figures; but that is not the point; for in any case it is what is in your own head that matters most and not what the model has in his or her own body.

The draughtsman is not primarily a photographer; he is primarily that kind of artist who by means of lines makes a sort of house to dwell in. Just as we dwell physically in houses of bricks and stones, so we dwell mentally in constructions of lead and chalk and paint. And you must know what living is before you can build a house.

For drawing, like any other art, is not merely a means to an end. Drawing is worth doing for its own sake; it is subordinate to no other end than the general end of life itself — man's final beatitude. Of course it is right and proper when you have some particular work in hand to make sketches and preliminary models to guide you. If you are carving a figure to fit a certain place, it would be absurd to proceed regardless of dimensions and expect the builders to accommodate their building to fit your carving. For this reason a preliminary drawing or model is commonly necessary. And, in the same way, if you have to make a figure representing a particular meaning and therefore standing in some particular attitude, it is generally desirable to make preliminary drawings in order to work out the relations of one part to another. For this purpose a living model may sometimes be useful provided you don't take it too seriously. For you can seldom get a living person



to stand just exactly as you wish and you would be quite wrong to let the model dictate.

These things being admitted, the main point remains: drawings are ends, not means, and even studies and sketches should be thought of as worth doing for themselves. And this point of view is in line with the general rule that drawing from life properly comes late in life rather than early. For the training of imagination is the first thing to be seen to, and that is best achieved by life and experience; and in order to make this particular thing, this construction of lines derived from the sight of human limbs and bodies, the artist is more dependent upon his life and experience than he is in any other business.

We are creatures who know and will and love. What do we know and will and love? Whatever else may be said, we know and desire and love one another in a physical manner. There is no escape from this and no denying it. Does anyone want to escape or deny? Perhaps the Buddhists want to escape: perhaps the Puritans would deny. But the rest of us accept the fact and are glad.

Drawings of the nude, therefore, have a special place in human affairs and a special veneration, and as human life is not all a matter of tears and sighs, but also, and equally and even more importantly, a matter of laughter, there is naturally a comic side to all this. Don't let's be too solemn about it. Hair on the belly is certainly very becoming but it is also very amusing — quite as amusing as hair on the head. Man is matter and spirit, both real and both good,

and the funny is certainly a part of the good. The human body is in fact a good joke—let us take it so.

The only serious and solemn part of drawing from the life is the technique itself. How to draw? That is the serious question. What is a drawing? To draw is to drag or pull something along, and in this matter it means dragging or pulling a pencil or bush along the surface of paper. We may agree perhaps that pushing a graver is, by a sort of license, also a kind of drawing — drawing backwards. Smudging about with tones and colors is not drawing, though such things may appropriately be added on occasion. Good drawing, then, means good lines — clean lines, clear lines, lines you intend and not mere accidents. That's all there is to it.

But a line is not in practice what Mr. Euclid says it is. It has width as well as length. There are two edges to it, and therefore if a line represents a contour it follows that the said contour is represented by one edge or the other; it cannot be represented by both. The draftsman must remember this. It is almost the first rule to be taught and the last to be learned.

I don't claim that the nudes on these pages are good examples of drawing. Curates' eggs are the commonest objects of the countryside. I only hope that some of them will be found pleasing and that other and better draftsmen will follow my example and produce books of life-drawings which are ends in themselves and not mere studies by the way.



*Nudes by
Windowlight*

By PETER GOWLAND



Feeling of roundness is achieved by Gowland through use of natural and artificial light. Nude is draped in shadows against a light background.

SELDOM does the creative photographer find a more soul-satisfying subject than the beautifully molded female body, bathed in natural window light. With the soft light and deep, harsh shadows of natural light playing on the rhythmic female form, the photographer can achieve a more dramatic, stimulating effect.

The very fact that all windows vary in size and shape, and face in different directions assures the photographer unusually fresh results each time, yet following the same, basic procedure. Large windows will give "wider" sources of light with softer shadows, while small windows will give more dramatic shadows. Time of day, too, will have an immediate bearing on the kind of light coming through the window.

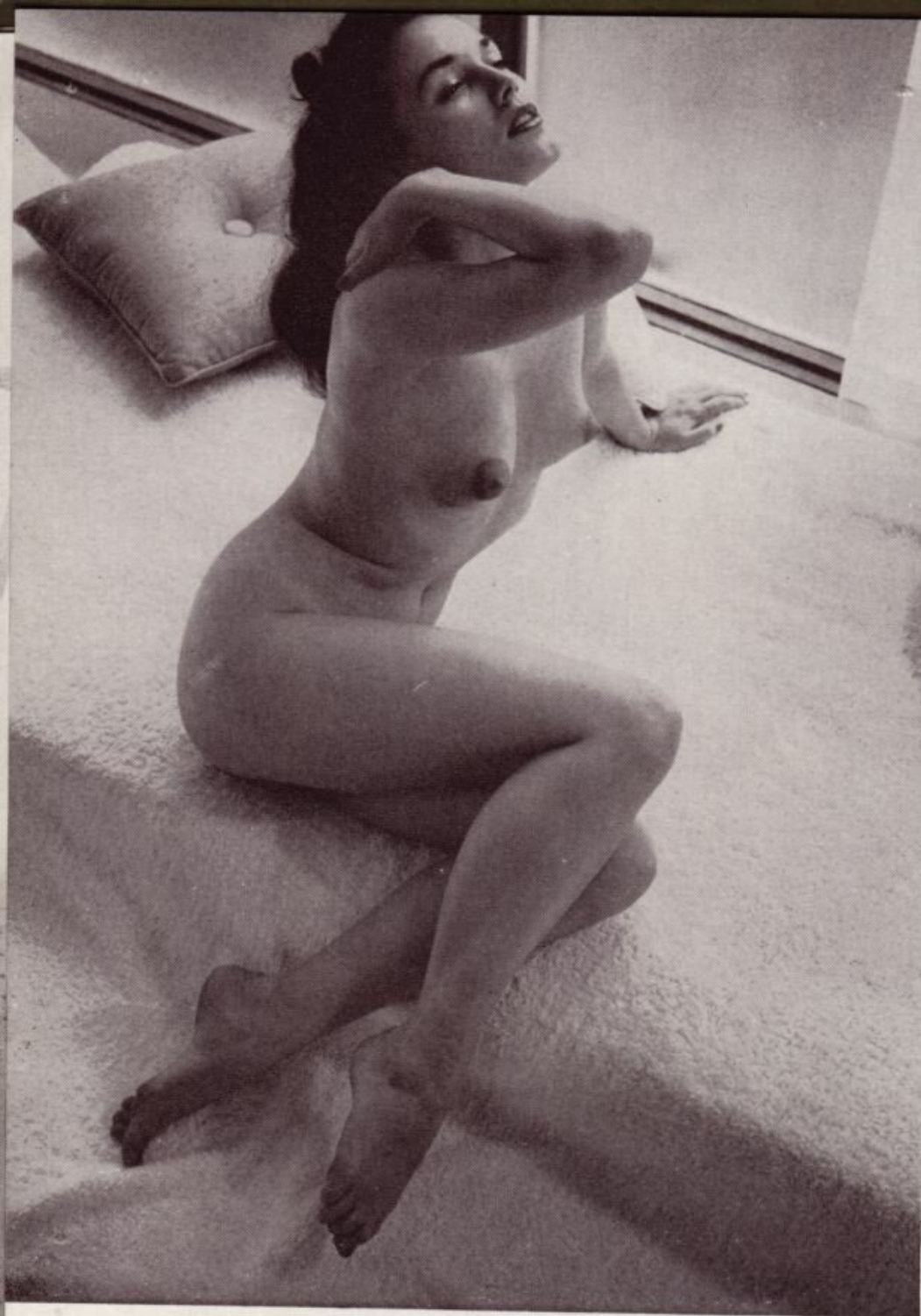
Window light usually comes from one side with little reaction from the other, making it ideal for casting nudes in shadows to give the body a feeling of roundness, as well as "clothing" the body in darkness. A nude figure half in shadow is, in a sense, only half nude. And draping the nude in shadows by lighting the background holds the form line by silhouette. Now the nude appears to be very dark against the lighter background area.

Today's photographic trend is more and more toward naturalness. A feeling of reality and candidness can easily be captured by natural light if the photographer depends less on the use of floods, flash and strobe. Too often artificial lighting results in nothing more than a stark medical picture with little esthetic value. I recommend the use of artificial light, but used to supplement natural light or give the appearance of natural light.

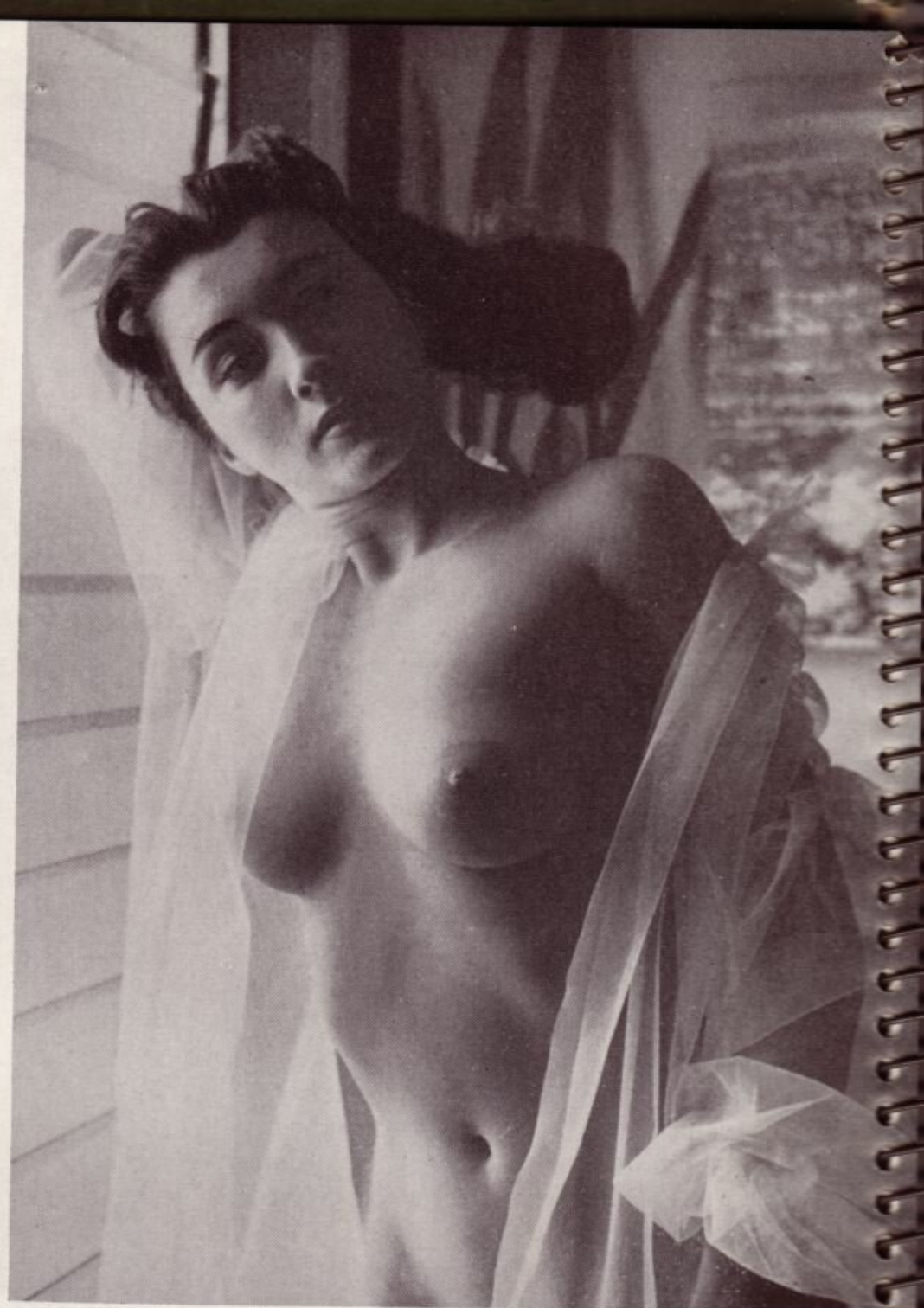
When natural light needs modifying, a "balance" can be obtained with

Window light casts arching nude figure in subtle shadows. Sheer curtain diffuses and softens bright rays of sun, yet is not dense enough to darken room.





Nude form line is preserved with only natural light. Wider lens opening compensates for light loss.



Sensuous, half-nude appearance of model creates dramatic study by casting only half the body in shadow.

either flood, flash or strobe; but only after you have learned the ratio of artificial light to natural light. Filling in with floods is perhaps easier because you can "see" the desired balance. With flash or strobe you will have to calculate the correct distance of the lamp according to the f/stop.

Since there is a chance of over-powering window light with strobe or ash, the light can be bounced off a reflector or wall. Tests are recommended before you invest time and material in nude models, but a starting point would be to divide the distance-of-the-lamp-to-reflecting-surface-to-model and open up two more stops for loss of light (due to reflection); i.e., the total distance of flash to reflector is five feet, reflector to model is five feet, total: ten feet. Dividing ten into the 220 guide number will give you f/22. Opening up two more stops will give you f/11.

As I have mentioned, there is an advantage to seeing precisely the ratio of daylight and fill. Floods are usually strong enough to do the job, and I recommend that you use them when you can. There are times when it is necessary to record details out of doors. But, here floods are usually not strong enough; therefore, flash or strobe will have to be used.

A distinct advantage of natural window light is that it is

bright enough to offer very short exposures when the camera is hand-held, permitting the photographer to move about rapidly, getting an endless variation of angles and poses. Large windows permit black and white exposures of approximately 1/50th of a second at f/8, and 1/50th at 3/4 with fast color film.

Whatever natural lighting conditions are at your disposal, use an exposure meter. Every spot in the room has different lighting conditions, reflecting varying degrees of light. Near the window, light may be harsh, while the other side of the room may be soft. Better results can always be obtained with the use of an exposure meter.

Shooting with the camera hand-held lets me take shots from the floor, waist level, or perched on an eight foot ladder; the number of shots limited only by the speed of changing cameras. I have found it much faster to change cameras than to change film. Usually four 2 1/4 x 2 1/4 reflex cameras are employed in a session; two for black and white and two for color. All are f/3.5 with 75 mm focal length lenses, so that when cameras are changed, I can remain in the same spot. This is particularly important when I'm atop a ladder.

Another trick to speed shooting is to have all the black

Natural light, coming from only one direction, calls for constant use of exposure meter to determine correct light ratio and to maintain the desired balance of deep shadows and harsh sunlight.



Artificial back-lighting and natural window lighting are effectively combined to accent rhythmic female form. Desired light balance is obtained with either flood, flash or strobe lighting.





Large windows give more light with softer shadows. Flooding background with natural light silhouettes the nude form.

and white film in one box and all the color film in another (I use 4 x 5 100-sheet film or Ektrachrome sleeve boxes). To save time, all wrapping is removed from the film before the shooting session begins. Keep the lids on the boxes to prevent the film edges from fogging.

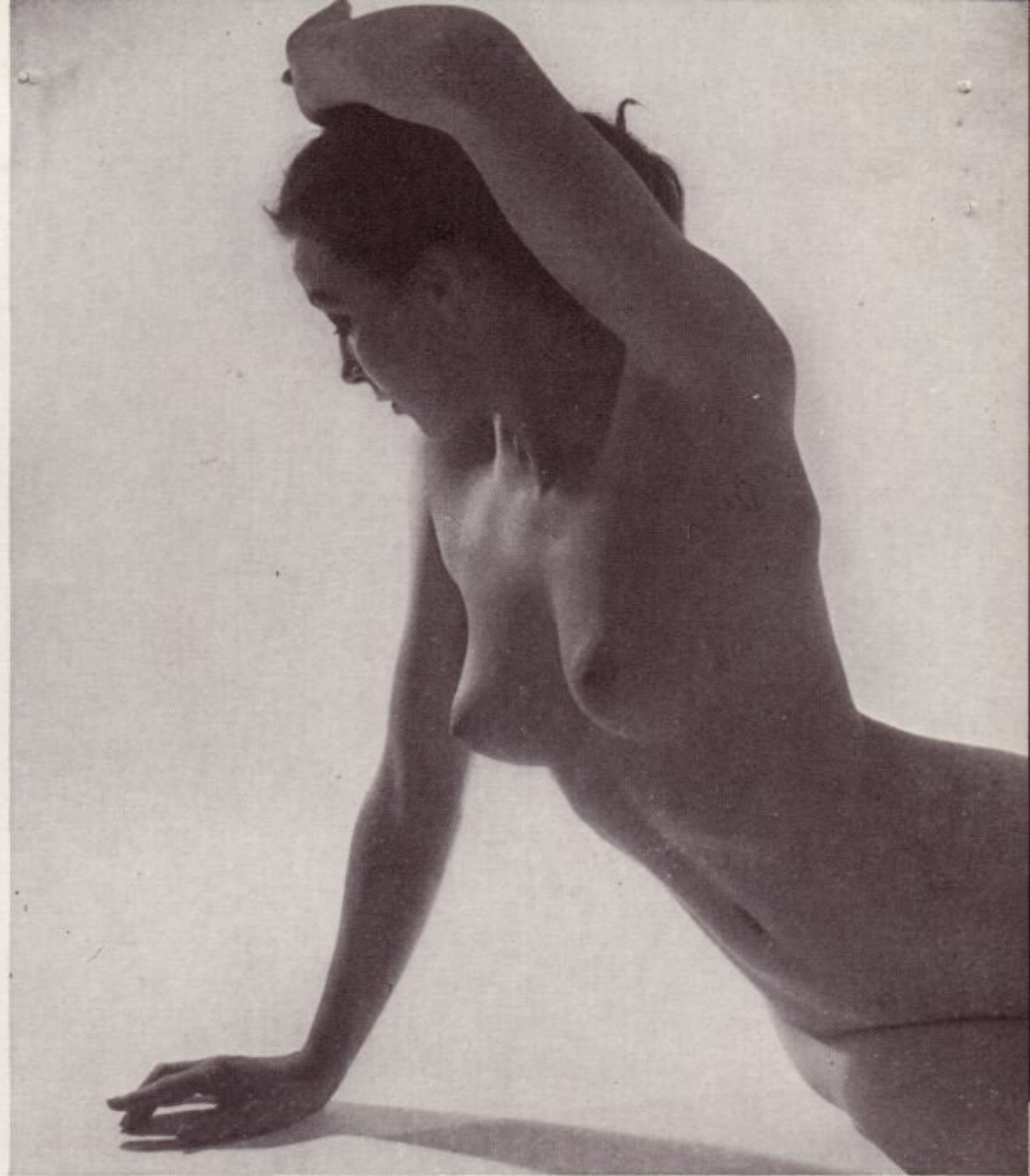
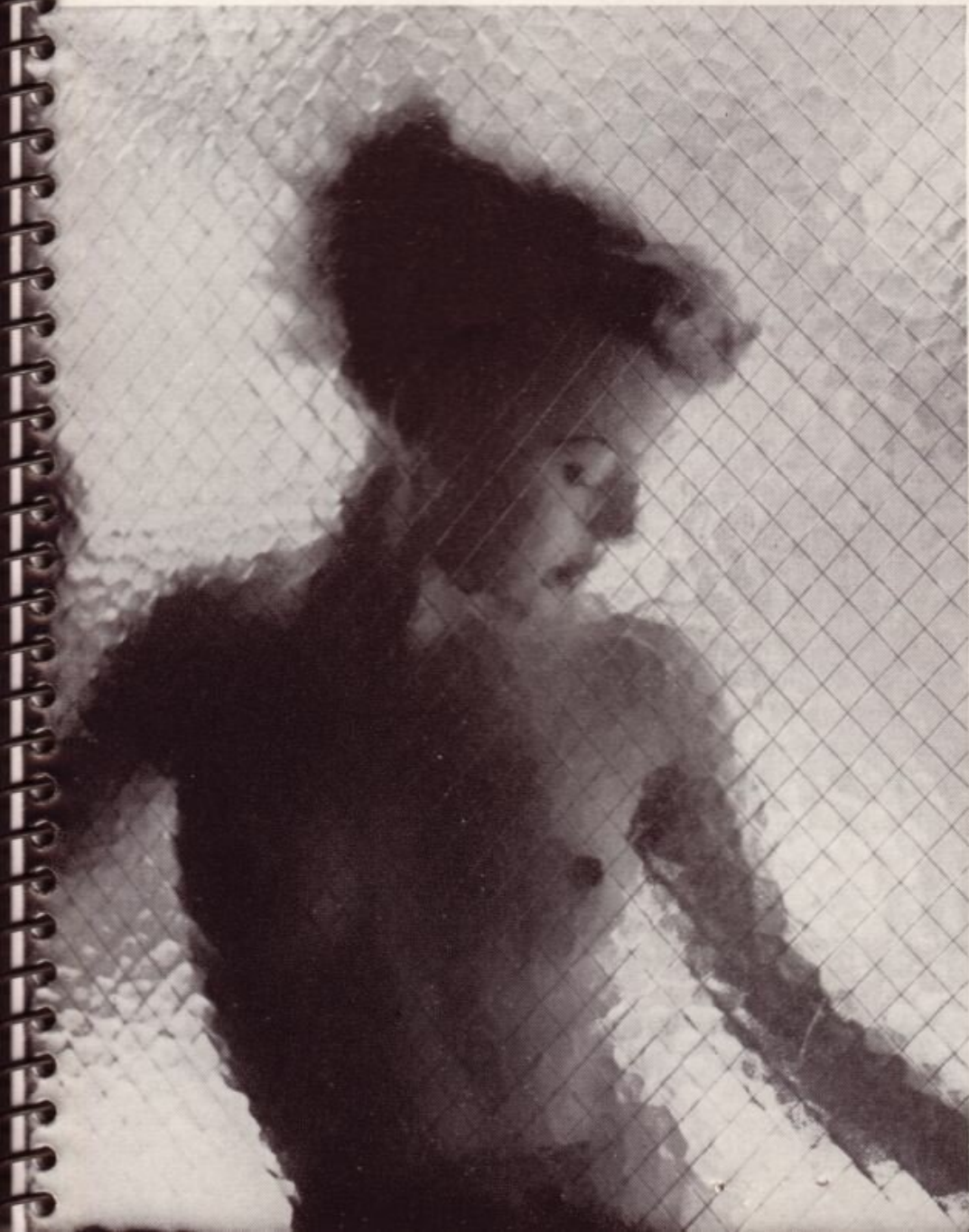
On most of my shooting sessions, whether they be nudes or glamour, I prefer to use window light. In my home-studio there are seven rooms with floor to ceiling windows. The studio features a high north window and a west wall of clear glass 12 feet high and 20 feet wide. There is obscure glass (factrolite) on the south wall which serves the dual purpose of diffusing the sunlight and deterring virile neighbors to the south from enjoying the show.

It stands to reason that when a photographer builds a house, the photographic possibilities are never overlooked. At the time my new home-studio was under construction, many friends asked if I would include a skylight. Although I wanted a skylight, in spite of the glass already planned on three sides, I was overruled by my architect and my wife. Although I didn't agree with them then — I do now.

A skylight would have increased the available light in the room, but it would also have brought with it unflattering patterns of shadows. Skylights placed above the model have, at times, the effect of

(Continued on Page 64)

Delicate beauty of nude figure was created, as if on canvas, by posing model behind light-diffusing distorting glass.



Twisting nude graphically shows how artificial and natural light can be blended without fear of losing detail.

Naturalness in lighting and poses can be captured by photographer who relies less on artificial light.





Controversial sculptor Jacques Lipchitz has used "Mother and Child" theme several times during career as foremost sculptor.

the stormy

By **BERIL BECKER**

Author of "Paul Gauguin: The Calm Madman"



OFTEN SUBJECTED to scathing denunciation and venomous dismissal as "imbecilic monstrosities" and "the products of an unhinged talent", the sculpture of Jacques Lipchitz, if nothing else, stirs up the wildest kind of controversy in the art world.

A Lipchitz exhibition is the signal for the marshalling of the critical ranks. The opposition dips its pens in vitriolic ink while avant garde defenders assemble their superlatives and counterthrusts.

The pot boiled over again most recently when a Dutch art critic, at an outdoor show of modern sculpture in

Early variation on "Mother and Child" (at left) is bronze, like many Lipchitz statues has half-animal, half-human feel.



Fiercely-attacked piece, "The Couple," was done in 1928. Taken out of Amsterdam museum for display in outdoor park exhibit, it aroused storm of protest after newspaper critic insisted it was obscene.

career of Jacques Lipshitz

Amsterdam, drew a bead on a Lipchitz statue called "The Couple." His remarks sent burgomaster Arnold D'Ailly scurrying to the park for a closer scrutiny. Burgomaster D'Ailly blew up, ordered the statue removed to the museum cellar from where it had been exhumed for the show.

Puzzled spectators had thought the statue represented an agonized turtle. It did not.

The bronze, abstract intertwined figures were, in fact, the representation of a man and a woman, limbs entangled, in the act of love.

In the uproar that followed removal of "The Couple", six of the other sculptors in the show carted away their own work in protest, refusing to exhibit unless the Lipchitz statue were restored. The burgomaster refused and the exhibition eventually closed.

When questioned about it in his Hastings-on-the-Hudson studio near New York, Jacques Lipchitz explained: "I made

it long ago, in 1928. That summer I had lost my father, and three weeks later, my sister. I was in despair. But life must go on, and I began working on 'The Couple.' Yes, it is a representation of love. It is an affirmation of the act of love—a challenge to death. I, also, intended it to look like an animal in pain, because pain and ecstasy are the two sides of the same coin. Some people think the sculpture is obscene. I don't understand them. Nothing more pure ever came out of myself than this work."

A month later he received a letter from the burgomaster. It was evasively apologetic: "I hope you understand that I could not have done otherwise than I did," he said.

Lipchitz replied, "You are right at your level and I am right at my level. It's a pity that the two levels are parallel. If they could meet, humanity would be able to find again its lost Paradise."

This episode is only the latest of many that have plagued the Lipchitz career. In 1943 he was commissioned to do a

monumental sculpture, "Prometheus Strangling the Vulture", for the ministry of education and health building in Rio de Janeiro. He sent out his completed plaster model with the understanding that it would be enlarged to a size harmoniously proportionate to the skyscraper. Instead, a bronze cast of his original small piece was mounted against the building, losing all its monumental effect.

"It is not my work. I refuse to take the blame for it," Lipchitz declares. Apparently, the expense of enlarging was of more importance to the bureaucrats than the aesthetics involved.

In 1946 he displayed his massive female figure, "Benediction", to celebrate the liberation of France. The brutal, outbous figure of a nude with huge breasts savagely and

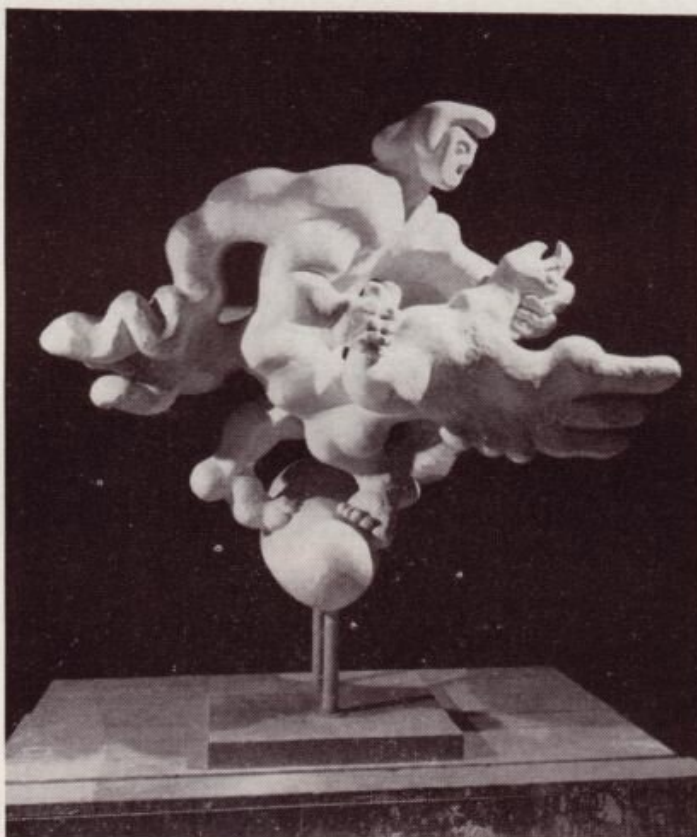
the jungle first. The others only prove that I had chosen the right path."

His studio, rebuilt completely from a factory in Hastings-on-the-Hudson, is an enormous 24-feet-high concrete building. It has a huge door, big enough for a truck to enter. It is mechanized with hoists and tackles for the handling of monumental work. Most impressive of all, it is crowded with a fantastic array of forms that give the studio the eerie feeling of being populated by a horde of science fiction monsters.

Lipchitz, himself, greets you in workingman's clothes, denims, a torn gray sweater, an old beret. He is without the slightest affectation of ego, both in his dress and his manner.



"Benediction—A New Version" is repeated Lipchitz theme.



"Prometheus Strangling The Vulture" was awarded prized George P. Widener medal.



Terrorized supplicant was also given title of "Mother and Child."

joyously plucks an invisible harp. The critics were unrestrained in vituperation.

"Is it harping or scratching?" they screamed. "Why has it got three legs?"

Inured to such critical barbs, Lipchitz calmly abides by the verdict of history. He realizes there is a time lag in the acceptance of strange new forms.

"Fine vintages, when new, are always hard and bitter to the taste and hard to drink," he says.

There is a belligerent virility about his art that is difficult to accept at first glance. And yet the career of an innovator has not been altogether harsh for him. At the age of 65, he is revered as the artist who liberated sculpture from the law of gravity. All the latest movements of sculpture — the mobiles, the wire constructions, the organic plant forms — that are flourishing today in union with the new architecture, are "little sensations" that echo Lipchitz's original explorations.

"What is considered so new and sensational today," he says, "I had already completed a generation back, and had gone beyond. But I am glad I hacked my way through

His large, brooding blue eyes are kind and innocent like a child's, belying his gray hair. He is proud of being a hard worker. He opens his "sculpture factory" at eight and leaves at five, as regularly as any clockpuncher.

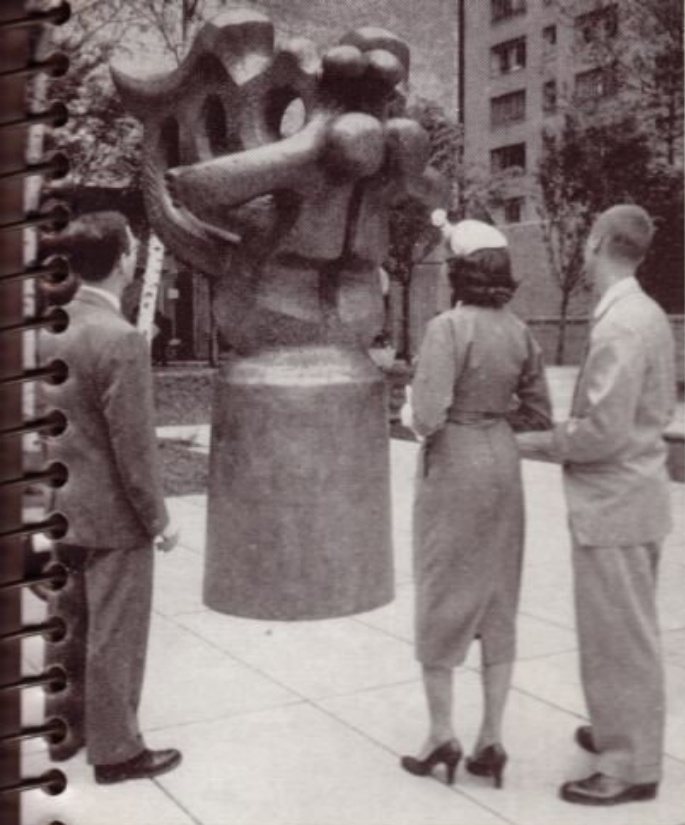
"Inspiration is useless without discipline and hard work," he says.

The amount of work involved in fashioning the hundreds of creations one sees in his studio staggers the imagination. As he points them out, one by one, they illustrate the milestones in the evolution of the modern art movement.

He indicates a sculptured group, the first fruit of his academic training. "The Woman with Gazelles" it is called, a sleek, elegantly molded nude, who poses decoratively between two gazelles. But even in this polished accomplishment of his early years, he revealed his underlying rebellious streak. He flattened out the lady's feet.

He laughs and says, "All my colleagues teased me about the lady's flat feet. They do look as if a bus had run over them."

But Lipchitz abandoned what he calls "the Greco-Roman myth of the ideal female form."



"Prometheus" attracts puzzled but highly curious spectators.



Museum of Modern Art Show in New York displayed Lipchitz statues outdoors. Courtyard setting shows their particular appropriateness as architectural art.

Liberation of France in World War II moved Lipchitz to create "Benediction." Critics hooted at work in derision.





Charcoal Drawing of two figures (left) was preliminary Lipchitz sketch done in thinking out and preparing for new statue to be executed in cast bronze.

Factory-like studio (opposite page) at Hastings-on-the-Hudson is huge place. Lipchitz projects in various stages of completion threaten to burst the walls.

"After all, Venus de Milo is not a woman. If she would walk the streets of New York, she would look like a monster. You need only see the smallness of the head in relation to the rest of the body."

But Lipchitz did not make a plaything of the cubist sculpture he turned to in the next phase of his career. He was not demonstrating his cleverness, as so many others were. There is something natural and honest in his "Matador", "Sailor", or "Woman with Serpent."

It was during this cubist period, while he was still a young man, that something wonderful happened to him. A millionaire collector from America, Dr. Albert Barnes, purchased eight of his sculptures and commissioned five reliefs for installation on the exterior of the new Barnes Foundation building in Merion, Pa. (Continued on page 65)

"Two Nudes" is quick charcoal sketch. Lipchitz drawings are prized by collectors and eagerly sought.







Early semi-nude daguerrotype of harem girl was taken in Paris in 1853.

By **HELMUT AND ALISON GERNSHEIM**
Authors of "L. J. M. Daguerre", pioneer of photography

WHEN Louis Jacques Mande Daguerre perfected his cunning device for creating pictures that were exact copies of scenes in life more than a century ago his first customers were the astute and perceptive gentlemen of Paris, who proceeded at once to turn their lenses on the most appropriate subject that they could think of. It was, of course, the female nude, and thus was started a tradition that has continued through the history of photography—sometimes accepted, at other times the center of a maelstrom of moral debate and prudish censorship.

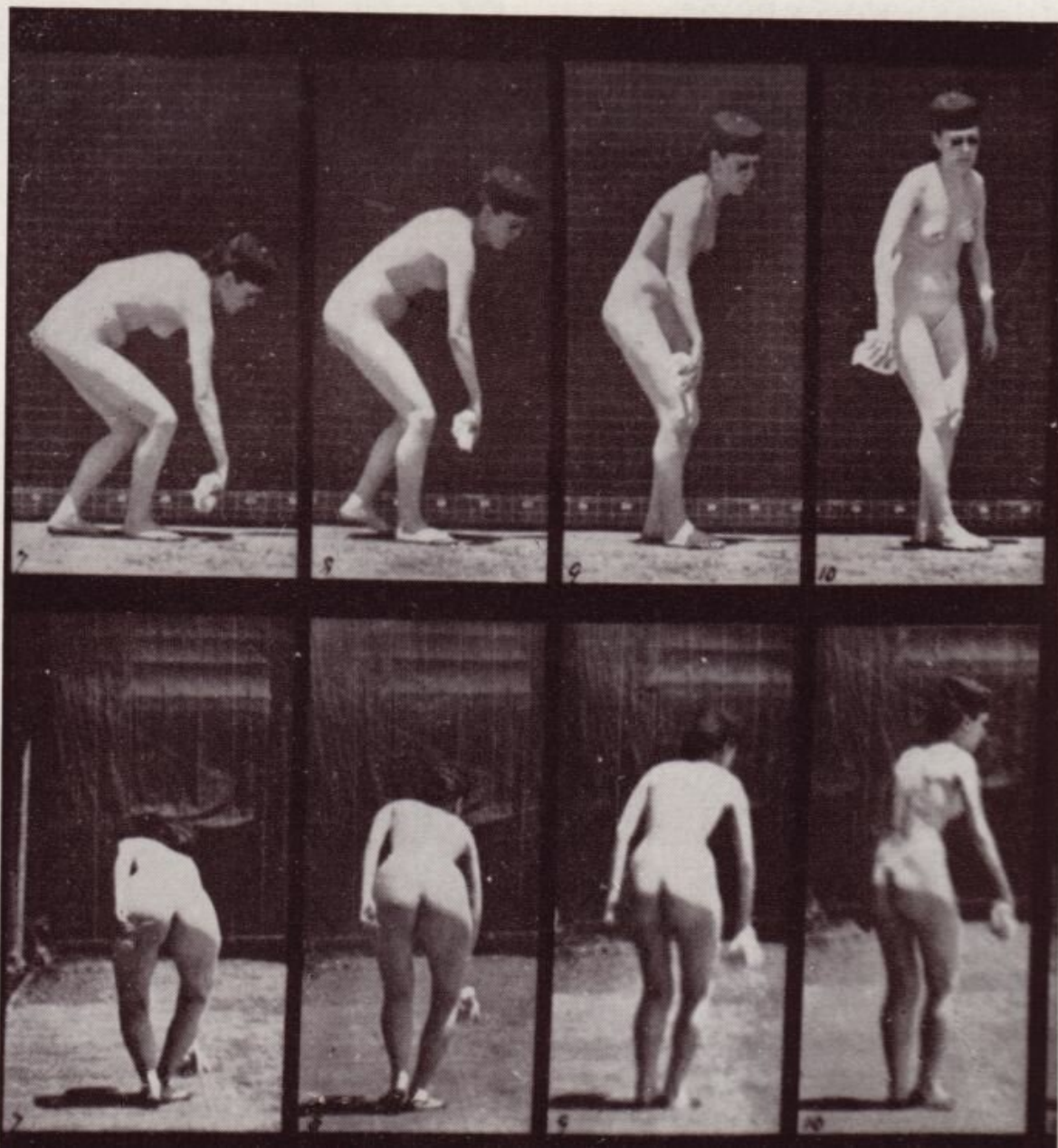
Daguerre's process for making the pictures that carried his name was published by the French Academy of Science in 1839, and just a year later N. P. Lerebours, an enterprising French optical instrument maker, was publishing and exporting "figures from the living model" which was the victorian way of saying nude. Lerebours complained that he couldn't make them fast enough to satisfy the

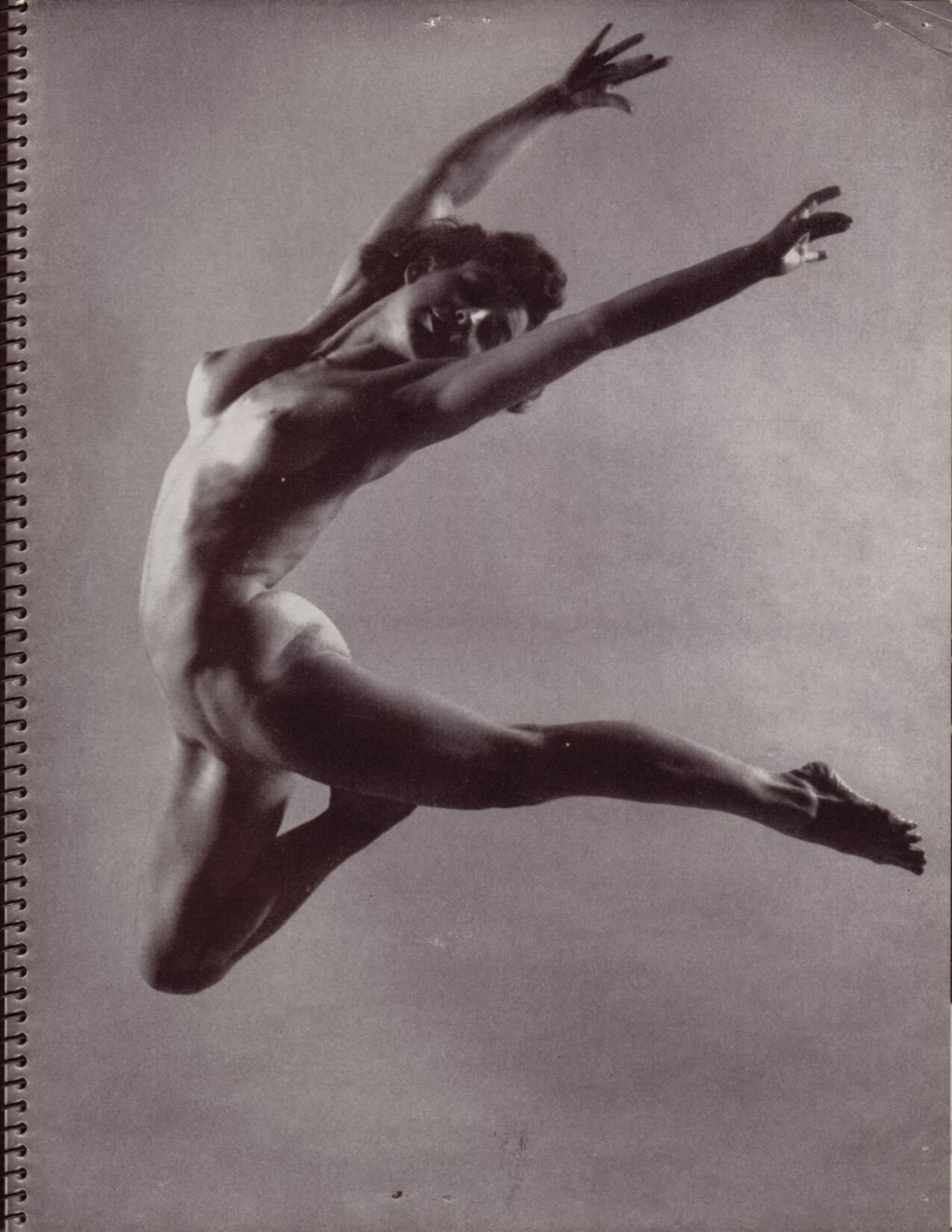
*How the **N**ude Photo Began*



Louis Daguerre was inventor of first practical photo process in 1836.

Nude in action was subject of photographer Edward Muybridge lens in 1884 as part of scientific study of human body. Modern cameramen equipped with high speed strobe lights today attain remarkable results in capturing model's dance movements on film.



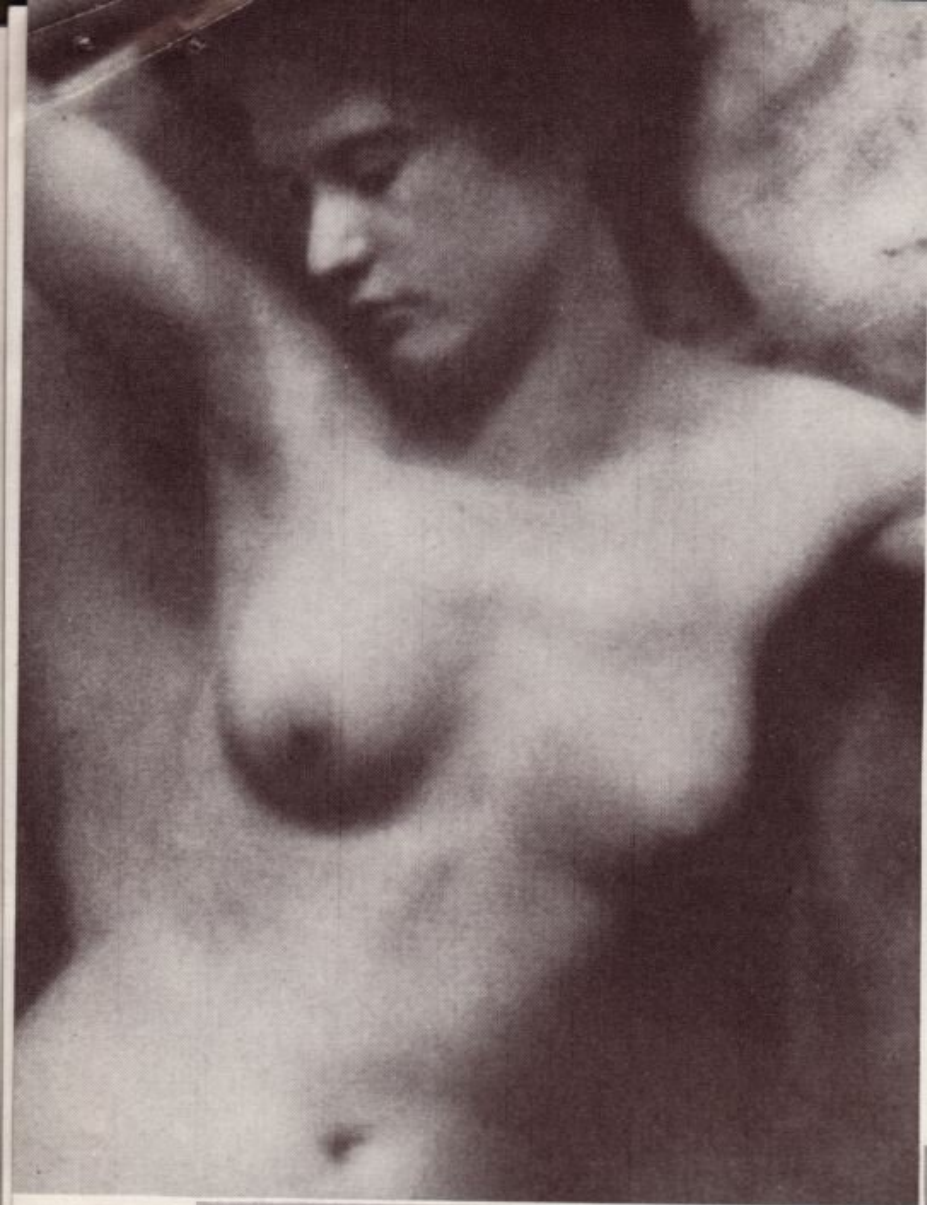


market. Lerebours, like his competitors, had to use artist's models, for they were the only ones who could hold a pose for the 20 minutes necessary to get a picture with the Daguerre camera. Sometimes a single model would be surrounded by a half-dozen cameras, all taking the picture at the same time, while she strove to keep from making the tiny movement that would blur the picture and spoil the sitting.

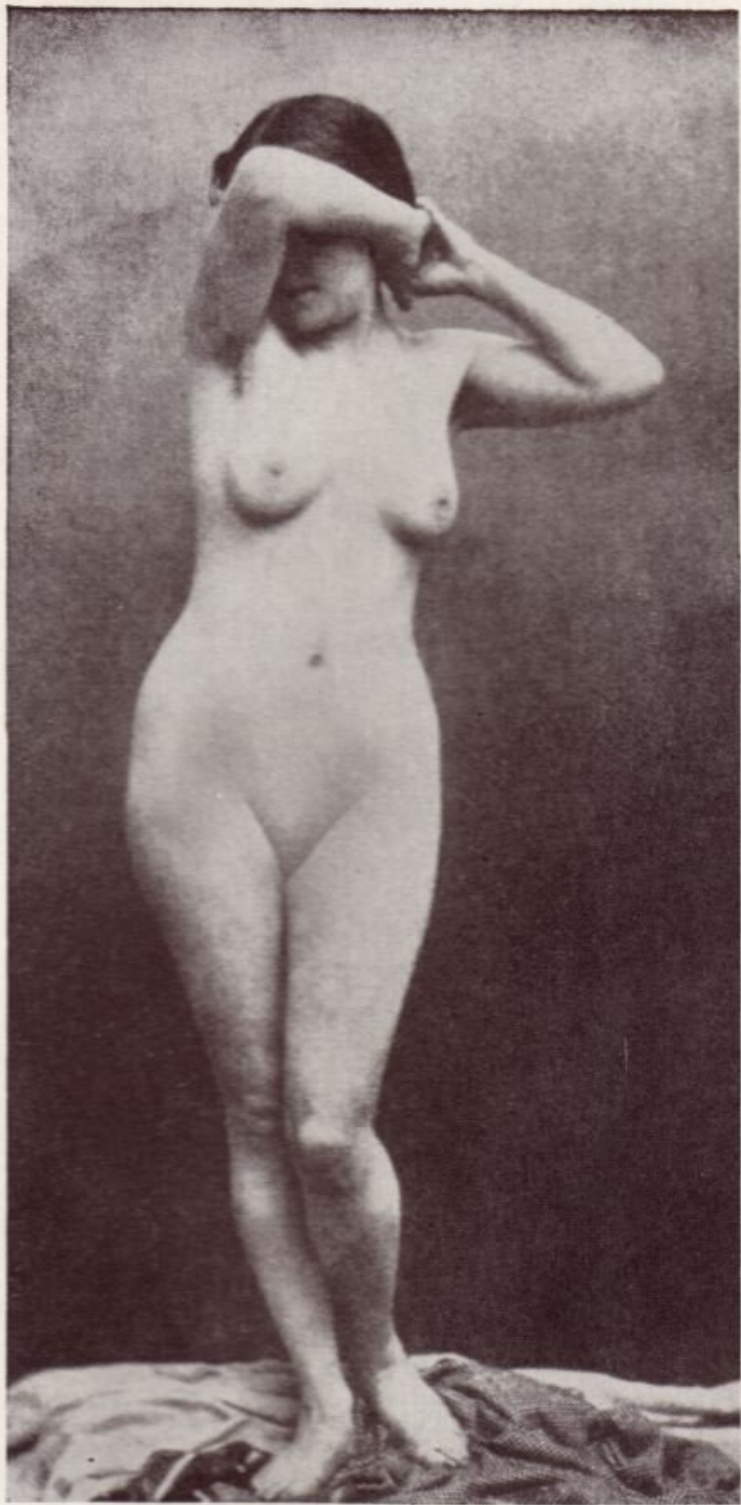
Because of the long poses, and the fortitude necessary to hold them, it was not practical to take portraits until long after the nude had become, along with the landscape, an accepted and popular photographer's subject.

It was not easy to make a Daguerrotype. A silver plate had to be polished to a mirror-like finish, then coated with a layer of highly poisonous iodine vapor. After the image was taken, it was developed in mercury vapor, also highly poisonous, and then toned by a laborious process to give the image substance. But the prospect of a permanent record of all of the feminine pulchritude that abounded on the Left Bank provided the motive and fortitude which enabled the early photographers to bear up under the strain of a complicated and delicate process.

"Torso" done by Alfred Steiglitz in 1910 (left) is one of classic nudes of all time. Figure studies have progressed today to study of textures and form in skin and surroundings as revealed by light (below) in De Dienes photo.



Early nude photos in mid-19th Century were used mainly by artists in Paris instead of live models for economy's sake, but rapidly became popular items for sale to tourists as souvenirs.

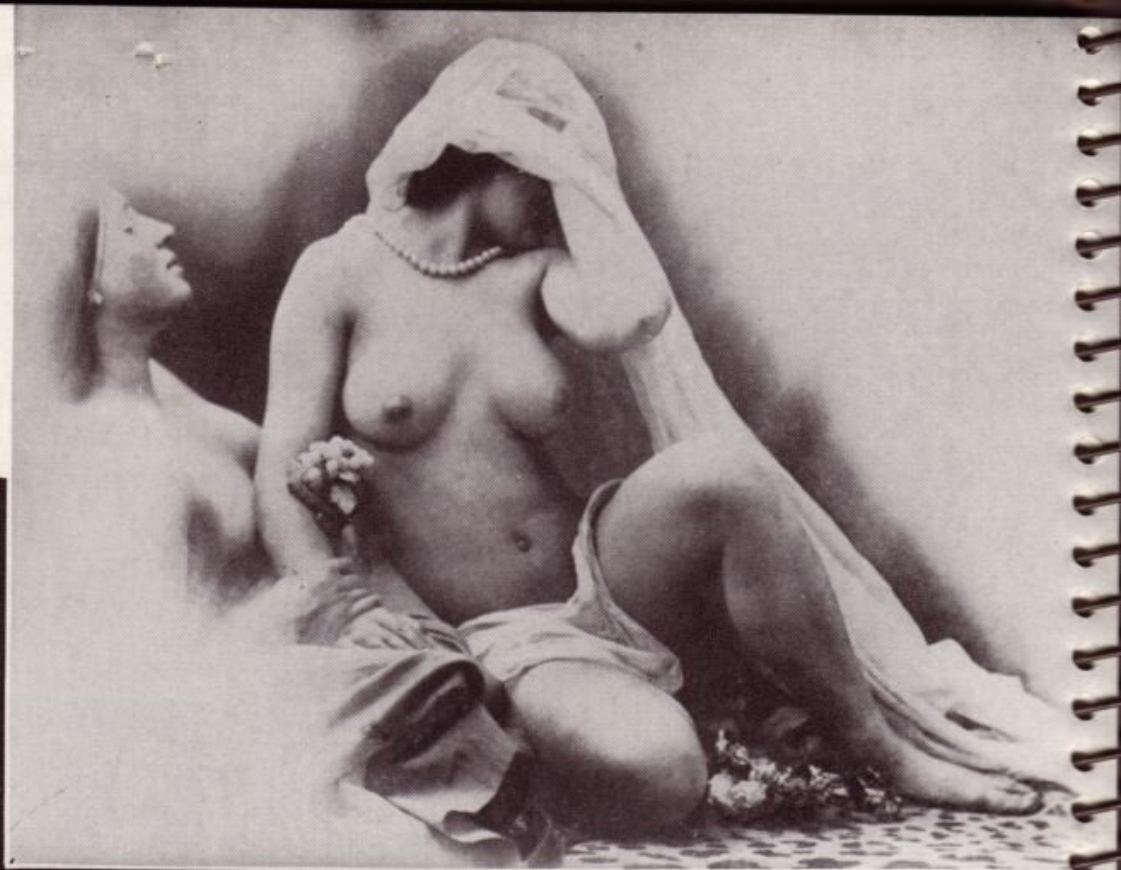


Modern nudes are still often used by commercial artists in preference to live models because they are always available, always hold same pose and expression for exacting work for artists.



Dramatic nudes in story-telling poses like "Penitence" (right) were first used by O. S. Rejlander in 1857 for monumental photomontage, "The Two Ways of Life."

Theatrical nude of today is typified by Randall Gay's studio treatment of British fan dancer Marie Devereaux in photo taken to advertise her act in London night clubs.





Modern nude, typical of colorful, expressive cheesecake studies popular with public, places emphasis on candid, story-telling pose with combination of light and action.

>

"French postcard" market.

Among the famous artists who worked from Daguerrotype nudes was Eugene Delacroix, who was one of many who ordered photos taken of particular poses which they wished to use in a particular painting, then worked on the actual brushwork at their leisure. Art schools and sculpture academies were also good customers, buying whole libraries for the use of their students.

The girls who modeled for the artists, and for the camera, were mostly full-figured Italian peasant girls whose ample curves and supple lines had not been pinched by the corsets that were the fad in Paris at the time. These dark beauties are almost all that can be found among the nude photos of the

<

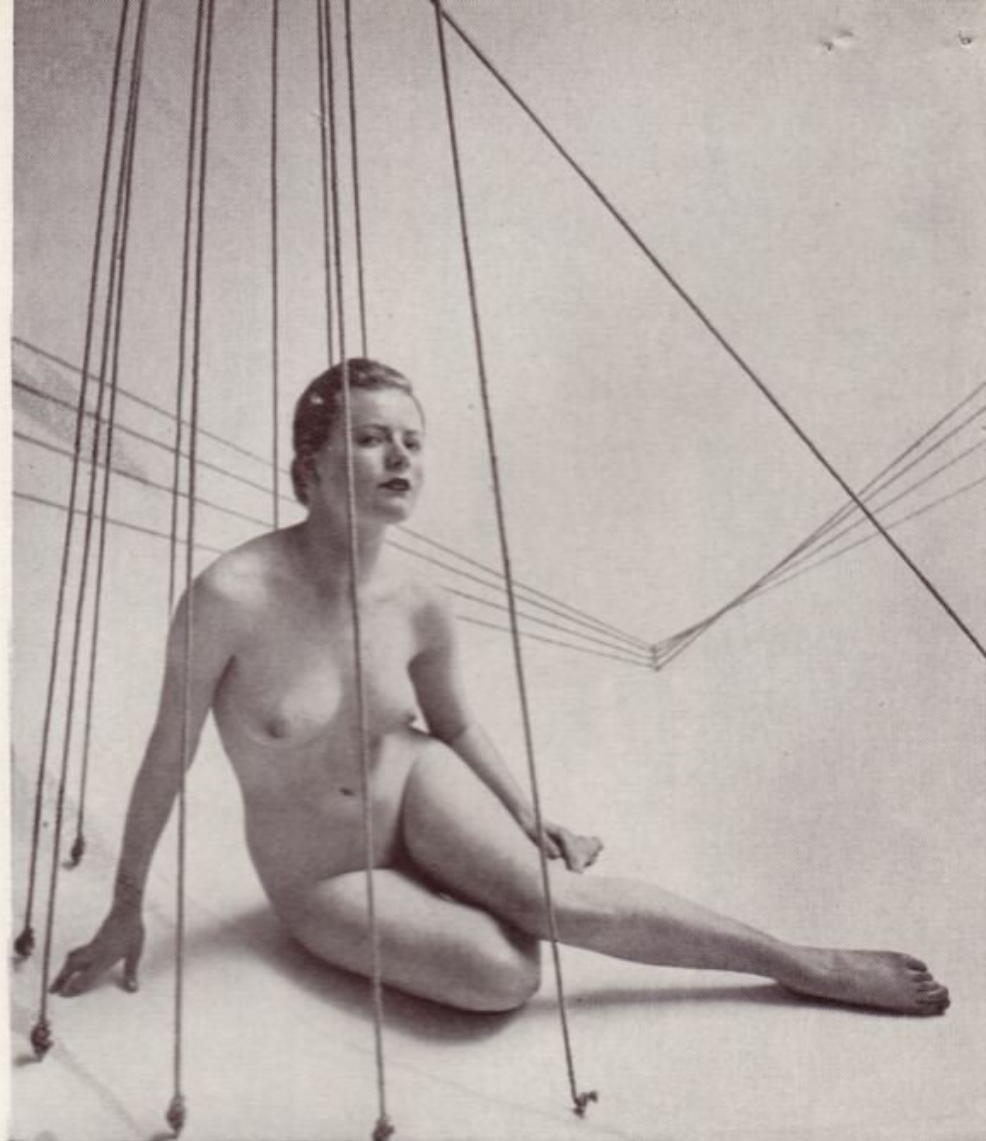
Faceless poses were typical of earliest "studies from the living figure" as Victorian cheesecake photos were called.

Reclining nude reminiscent of Renaissance painting taken by O. S. Rejlander in 1857 shows tendency to copy accepted styles and timeless feeling of classic painting.









<

New trends in nude are typified by abstract setting adopted by modern photographer to explore possibilities of rope texture, and harsh lines against flesh.

Montage offers fertile field for surrealistic, dreamlike approach here used to flatter curves and organic forms of human body in imaginative arched pose.

time, but they must have been satisfactory, for the photographers made thousands of pictures of them, and they were snapped up by eager hands almost at once.

A favorite pose for the girls was in flimsy oriental costume which gave an excuse for the picture, as a document illustrating an exotic and interesting subject, but which did not hide the alluring curves of arms, legs and breasts to any appreciable degree. It also permitted the reclining poses so important to the investment-wise photographers. There was at about this time a rash of "Odalisque" studies, immortalizing the prone life of a harem girl in hundreds of versions for posterity, both in painting and in the photographs that were used in painting them.

A new excitement was given to the photographic nude in 1851, when the Stereopticon, ancestor of today's 3-D cameras and viewers, was introduced and allowed photo collectors to view the endow- (Continued on page 68)

Bizarre textural effects like oil and sand on skin used to flatter shape of body offer creative avenues for figure photographers.





Sketching from life, Ludlum puts finishing touches on pastel nude. He prefers costumed dancers as subjects.



The Pastel World of John Plummer Ludlum

By JOHN PLUMER LUDLUM

THE WORLD I have lived in for the past 30 years has extended from Chicago's North Side to New York's Greenwich Village to Hollywood's artist colony. It has been filled with nudes and landscapes, artists and models, yellow ochre and cold pinks and, above all, pastels. This is the art medium for me, a challenge I have accepted, for I feel that it is more difficult to turn out an exceptional piece of work in pastels than in any other medium.

The pastel world has been kind to me. For nearly 20 years, beginning in 1930, my work could be found throughout Greenwich Village. Now, here in California, art patrons have accepted my efforts with enthusiasm and I like to feel that they are understanding my objectives in art. And after all these years, I have some very definite art objectives and viewpoints.

I believe that when the public looks at an artist's work they should see an impression—an esthetic impression. We should want the public to say, "She is beautiful," or "It is

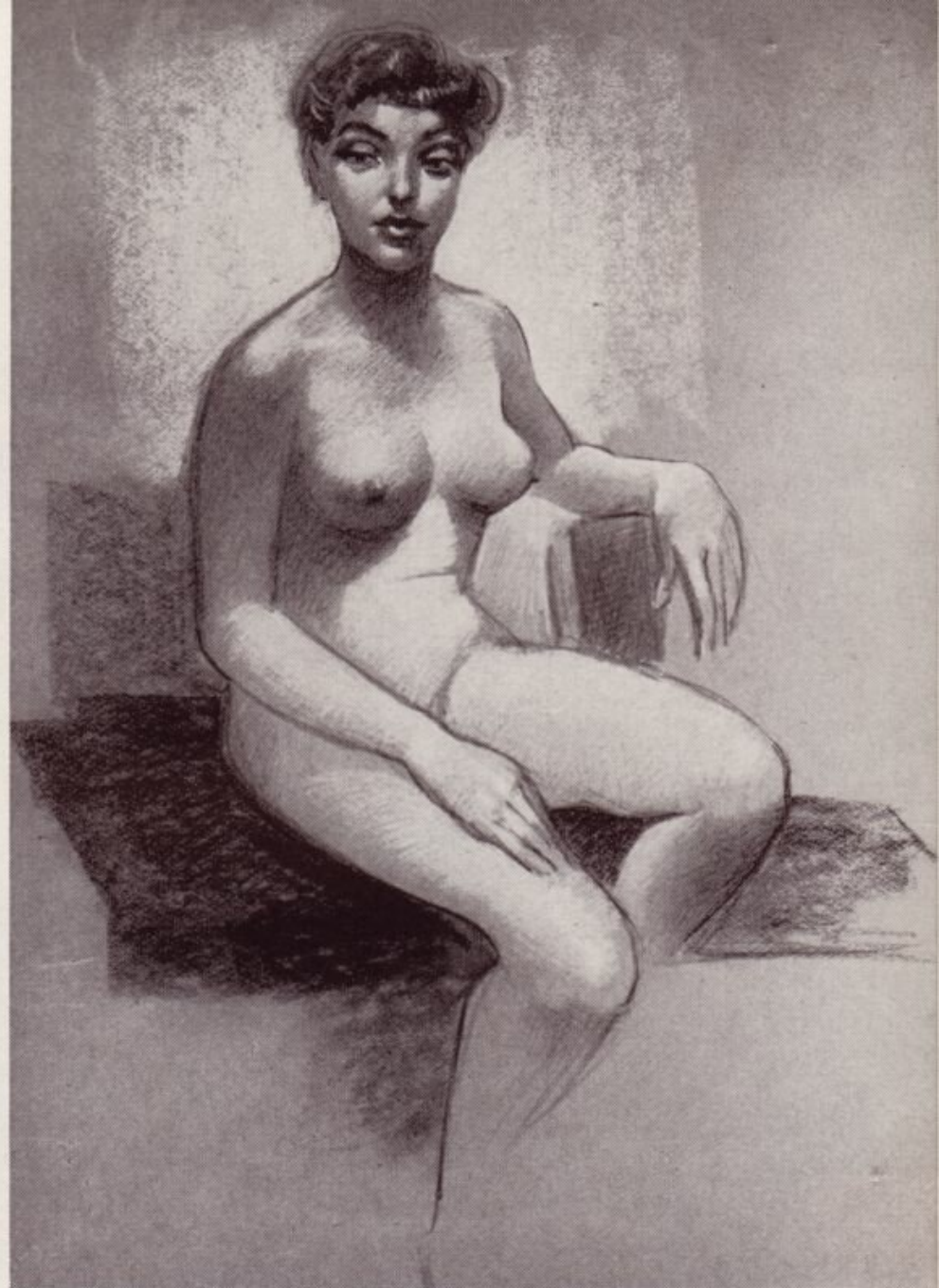
interesting," not "It's a pastel picture," or "It's a drawing." We should desperately try to have the viewer feel that he is experiencing something unusual in looking at our work.

Although I have created more nudes than I can remember, I believe that the place for nude study is in the classroom. I think that draped models are more appropriate for exhibition, and in most cases, are more beautiful from an esthetic point of view. In later years, I have taken to sketching dancers in interesting costumes and I believe they are adequate subjects for the artist interested in the figure. I have felt for a long time that nudity for nudity's sake is not nearly so interesting or beautiful as a semi-nude or draped figure.

Models have figured prominently in my world. Especially the dancer-models. I believe that the model who has studied ballet or Hindu, Spanish or Oriental dancing is very much aware of what she is doing when she takes a pose. The angle of her head, the use she makes of her



Pastel sketch is begun (upper left) by first establishing figure's proportions with hard sepia pastel. Errors are corrected before highlights are roughed in with soft pastel (above) to further establish model's construction. Delicate light and dark tones of face and body take shape (left), as head and face are detailed. Speed of pastel lets artist discard displeasing sketch at this point, begin over.



Model is pleased with pastel which Ludlum created in one hour using his "quick sketching" method.





Nude montage points up Ludlum's theory that dancers make better models because they are more aware of arm, leg placement.

Medium of pastel and artistry of John Ludlum captured the sensuous beauty of flower-bearing girl in portrait.



arms, hands and limbs—all of these actions form a picture. The good dancer realizes what she looks like and is most helpful to my work.

While I believe that an artist should always attempt to create something that will be esthetically desirable and satisfy his creative impulses, I also believe in sales. I believe any artist who does not is foolish.

In this respect, pastels have been good to me. My sketches have sold for as much as \$100 for a one-hour sketch to \$450 for five or six hours of work. Admittedly, these sales are the exception rather than the rule. I have been able to sell just about all of the dance figures that I do and a completed drawing of a ballerina will bring between \$250 to \$300.

These, then, are a few of my beliefs and objectives. They are all blended in a background of pastels that really began for me in Chicago where I studied and where my first exhibits were shown. In time I moved back to my native east coast and settled in New York where I continued my studies at the National Academy of Design, Art Students' League and under several top portrait painters.

During the early 1930's the old Pepper Pot neighborhood of New York's Greenwich Village was going through one of its frequent revolutions. This was the era when so-called "modernism" was rampant and a new wave of "anticlassism" was sweeping the art world. It was at this time when the "ash can" school was emerging that I was trying to turn out appeal-



Ludlum's secret of creating pastels which have an atmospheric quality about them is revealed in nude study. Letting paper grain show through color lends an airy feeling to pastel and forms interesting, eye-catching pattern.

Warm flesh tones and glistening highlights of semi-nude radiate an inner beauty which every artist strives to capture to make an esthetically desirable portrait.



Reclining figure illustrates Ludlum's ability to lift pastel out of the ordinary with the deft use of light, shadow and one coloring.

To avoid smearing, Ludlum prefers to do delicate sketching with hard pastel pencils. Here, he roughs in shadows.



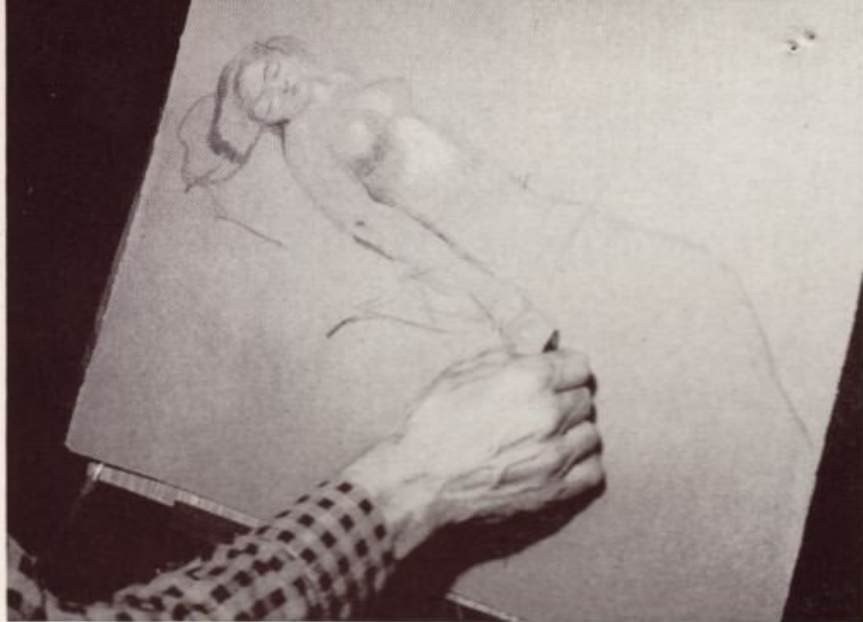
ing, interesting pastels. Despite the tide towards artistic extremes, hundreds of people understood what I was trying to say and over the years I developed quite a following.

In 1945, I decided to follow the sun. I folded my easel, moved to Los Angeles and found quite a different world from the one I had known in the Village. Perhaps it is because Los Angeles does not have the kind of tourist traffic found in New York, that there is a more intimate relationship between client and artist. Out on the coast, a client wants to know the artist personally—and I have found the experience wonderful.

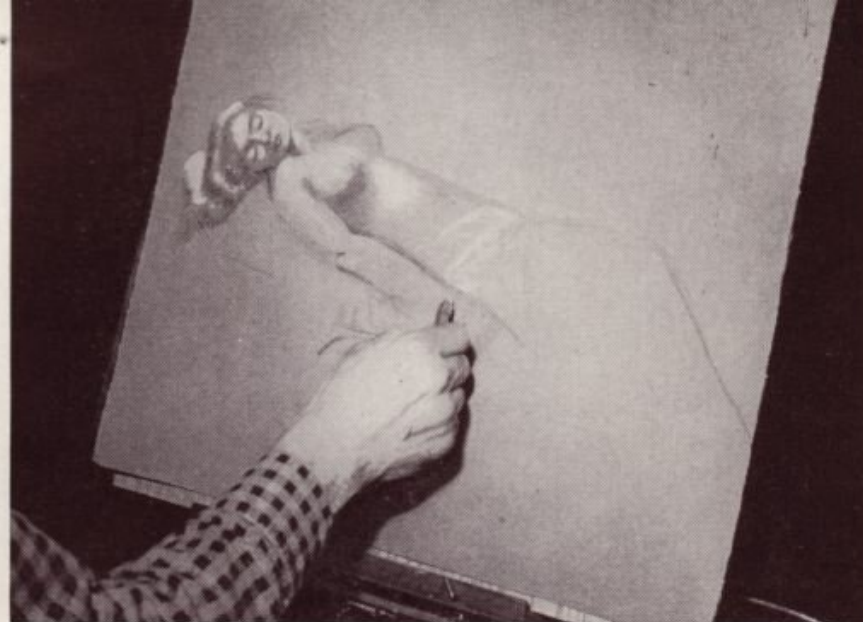
Basically, pastel is a medium designed for sketching and drawing. It has been, and still is used a great deal for painting. But painting should be done with paint, and sketching should be done with pencils, charcoal, pastels or other sketching media.

Pastel is the quickest, but at the same time, the most exacting of fine art media. The beginning artist will be flattered by the speed and ease with which he can complete a fair piece of work. But pastel is also a very difficult medium with which to turn out exceptionally fine work—contrary to the opinions of some people who feel that water color is the most difficult of art media. Pastel is fragile, elusive.

To do a really unusual picture takes me from three to eight hours. But working rapidly, using the so-called "quick



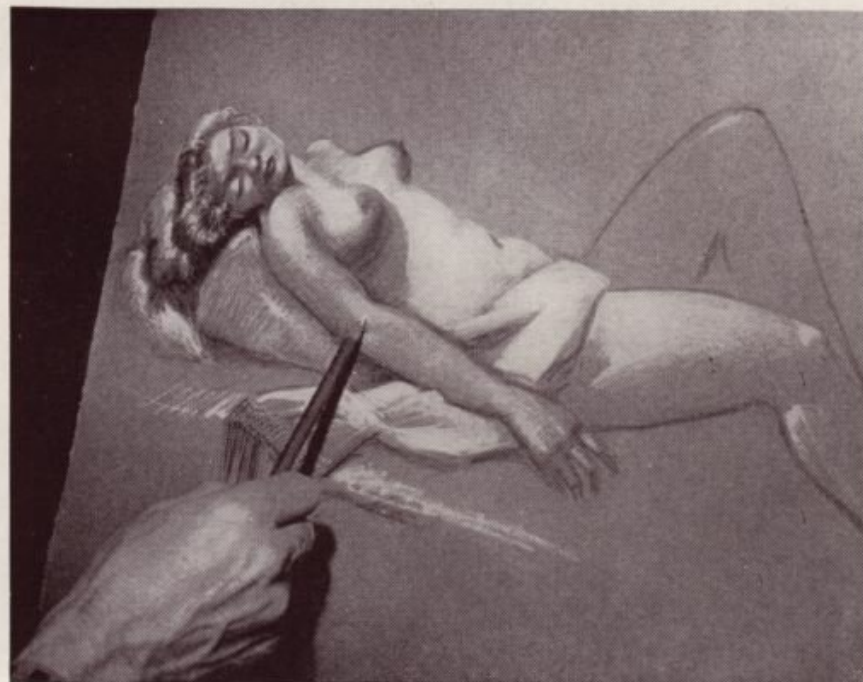
Outlining figure with pastel pencil is artist's first step.



Highlights, shadows are roughed in with soft pastel.



Face is shaped with pencil before continuing with figure.



Adding brilliant highlights, deep shadows finish pastel.

sketching" method, it is possible to turn out a fairly good pastel—even an unusual one—in anywhere from ten minutes to one hour. In theory, luck and inspiration determine the time it takes to complete a sketch, but actually, it is very difficult to say what length of time is required to do an effective pastel. Though unimportant, speed will come with practice.

The student artist should constantly carry a sketch book and draw, draw, draw! In restaurants, parks, public buildings spend a few minutes each day sketching the people about you. In the beginning, the sketches may not be good, but it's surprising how quickly pastels can be mastered.

After gaining some proficiency, join a life sketch class—and stay with it. There is no better way of learning the medium than working from life. The nude model poses with good lighting and, as a rule, holds quite still giving students an opportunity to study light and shadow, as well as tone coloring.

I have mentioned my penchant for costumed dancer-models. When painting nudes, I am also very model conscious. In figure drawing there is no better way of instilling character in a picture, or expressing ourselves, than to choose an expressive model with excellent bone structure and a very definite personality.

Always looking for something beneath the surface, I try to find spirit and an alert mind that gives rise to imagination, fantasy, anything that might be illusionary and in-

teresting. If the model we choose does not have these qualities, we cannot hope to get an unusual or superior picture. The model's physical measurements are not nearly as important as how she carries herself, how she behaves, how she thinks.

Quite often, before the model arrives for her sitting, I have a preconceived idea of the position I want her to take. I have usually completed some imaginative sketches and she takes the pose I have planned. But the model may accidentally strike a better pose, superior to anything I had sketched. Or perhaps in a moment of relaxation, the model may strike a very beautiful pose. In that case, I discard the planned pose and adopt the new one.

I prefer to begin a drawing with a set of four hard pastels, or Conti pencils, in black, white, sanguine and sepia. After establishing the proportions fairly well by sketching the picture out very lightly, preferably with sepia, I begin to rough in the highlights. This further establishes the construction of the subject and permits the correction of errors that may have been made in the original sepia sketch.

The relationship between light and dark tones begin to shape up. Before continuing with the figure, I like to sketch the face and build the head a bit more. It is at this point that I determine the worth of the picture. Pastel is a rapid medium to work with and a sketch at this stage is considered expendable and can be discarded.



Coffee break gives Ludlum chance for friendly chat. It is artist's method of determining model's personality.



Continuing with the Conti pencils, I try to shape the face a bit more before proceeding with the rest of the figure. You can use soft pastels from start to finish, but I like to begin the drawing delicately at first, rather than begin with soft pastels which have a tendency to smear.

One of the secrets of good pastel art is to let the paper work for you. Let the grain of the paper show through and it will aid greatly in expressing what you are trying to create. By keeping the grain of the paper open, we achieve an atmospheric quality which is difficult to obtain in any other way. The picture will seem to emerge from out of space, gently floating on air.

Using a (Continued on page 65)

Oriental beauty of harem slave girl, reclining in abode of love, is rendered in pastel by Ludlum. Arresting loveliness of semi-nude makes vivid impression on viewer.

The Nude of Anita Ekberg

By HENRY DURLING

A BEAUTIFUL woman wants many things, but above all she wants to be admired — to have her beauty acknowledged and appreciated by as many red-blooded males as possible, and to be the envy of other females. Many, dissatisfied at the limits which time and space put on the satisfaction of this desire, have turned to the arts to help them spread the influence of their charms beyond the immediate circle of their admirers, and to preserve their beauty against the ravages of time. From the unknown classic charmer who posed for the Venus de Milo to the present day, women have flocked to be immortalized on canvas or in marble for the delectation of future generations.

Latest area to be hit by the urge for immortality is Hollywood, where stars have found that even the knowledge of millions daily ogling their forms on the screen is insufficient to slake their thirst for admira-

Bronze nude of Anita Ekberg revealed phase of her personality heretofore hidden, started new Hollywood sculpture craze among stars.





Relaxing on patio, Anita assumes typical Ekberg cheesecake pose. She began career by winning title of "Miss Sweden" four years ago.

Sculptor Sepi Dobronyi, with statue in Havana studio, overcame Ekberg taboo on nude photos, is writing book about making statue.





Romping in wheat field, Anita displays long, graceful lines, luminous blonde hair that inspired sculptor to model her image.

tion. They, too, have felt the impulse to mount the studio platform, shed their clothes, and let the artist go to work.

Perhaps because the stars know the value of 3-D in giving an impression of reality, sculptors have found themselves the most popular in the new movement, and at least a half-dozen are currently recording the impressive dimensions of more big names for posterity.

Uncharitable souls have had the audacity to suggest that all of this activity is not for art's sake alone, but is being undertaken with an eye to publicity. But whatever the motivation, the new vogue in statuary among film colony greats is bound to produce some sensational pieces, and all indications are that the archaeologists who excavate Beverley Hills in 3,000 A. D. will be lucky fellows indeed.

Doubtless the most ballyhoo so far among all this artistic activity has gone to a 27-inch, gold-plated statue of Anita Ekberg which was unveiled last summer. One of the most interesting features of the statue, which was put on view in a Beverly Hills art studio, was that the Malmo Maid herself didn't know it had been completed.

Added piquancy was given the unveiling by the fact that the fair Anita not only posed for the sculptor in the nude, but allowed him to make photographic studies for use while actually sculpting the finished piece.

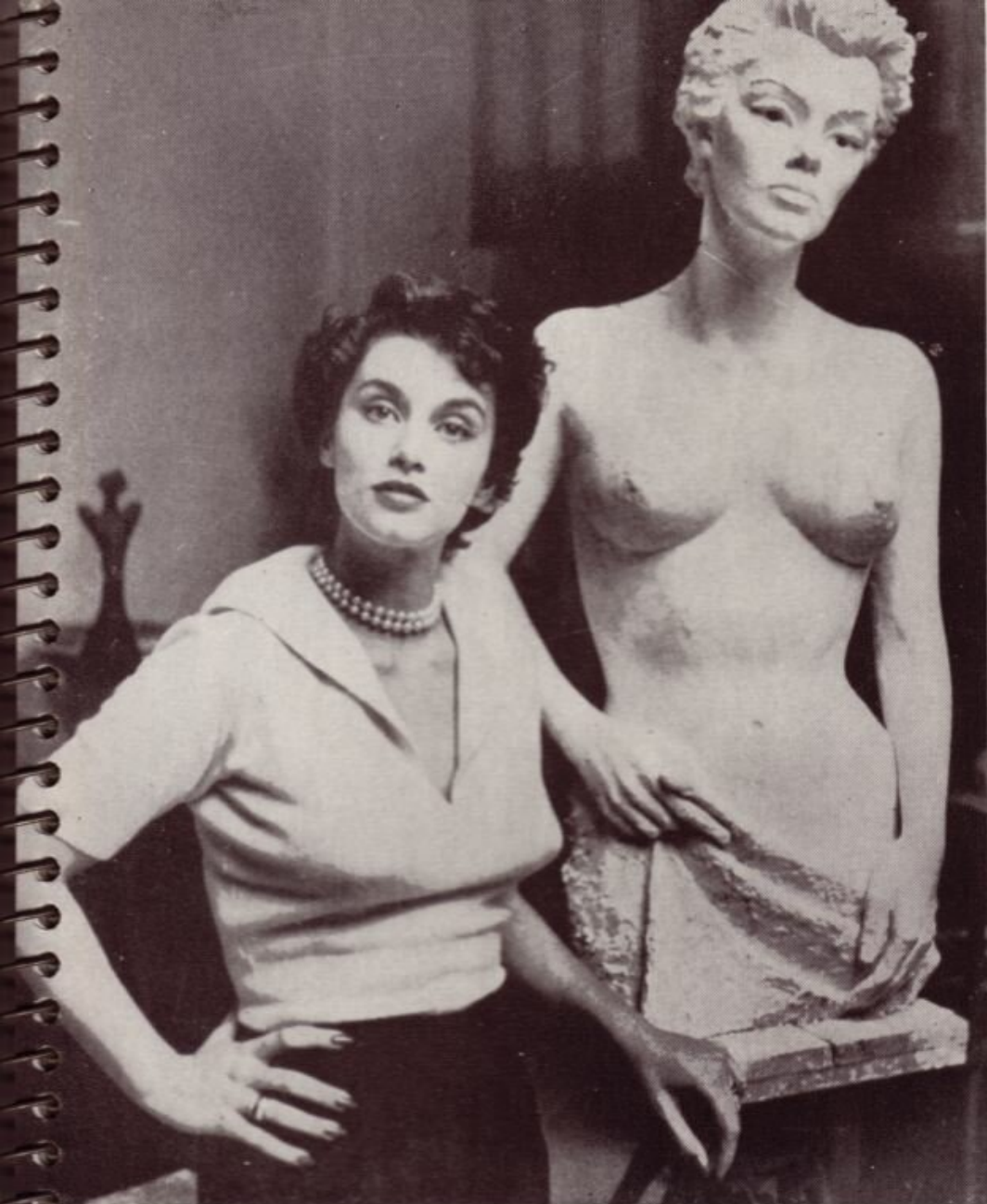
This, plus the fact that barring a split seam here and there, Miss Ekberg has been ultra-careful about being undraped anywhere, was enough to set the newshounds sniffing on the trail.



Jayne Mansfield is next on sculptor Dobronyi's list of sculpture subjects. Artist plans to do total of ten statues of nation's "most exciting" women in different mediums.

Informal moment in life of sprightly Kim Novak was caught by columnist Earl Wilson. Kim will follow Jayne in Cuban sculptor's program. Three statues will be of unknowns.





Actress Linda Christian stands beside nude half-figure of self which she gave to ex-husband Tyrone Power for his birthday.

The statue itself portrays the robust Anita in a standing pose, with her head thrown back and hands buried in her long golden locks. The base was inscribed with a single word: Eskjling. That is Swedish for "Darling."

The sculptor, conveniently on hand for all the fireworks, turned out to be a Hungarian-born Cuban jewelry designer, sculptor, and playboy named Sepy Dobronyi. Asked how he had persuaded the cool and distant Swedish Iceberg, as some have dubbed the queenly Miss Ekberg, to pose, Dobronyi archly replied:

"It was simple. Where commerce failed, art triumphed. It is always so."

Dobronyi, who is not averse to combining art with commerce, and in fact thinks that a happy marriage of the two is the ultimate expression: of esthetic sophistication, plans to reveal the whole story of his sculptural triumph in a book, "The Ekberg Bronze," which will be released for sale early in 1957. It will, he says, include detailed descriptions of every step in the making of the statue, including the original nude studies of Miss Ekberg, and supplementary photos of every step in the making of the statue.

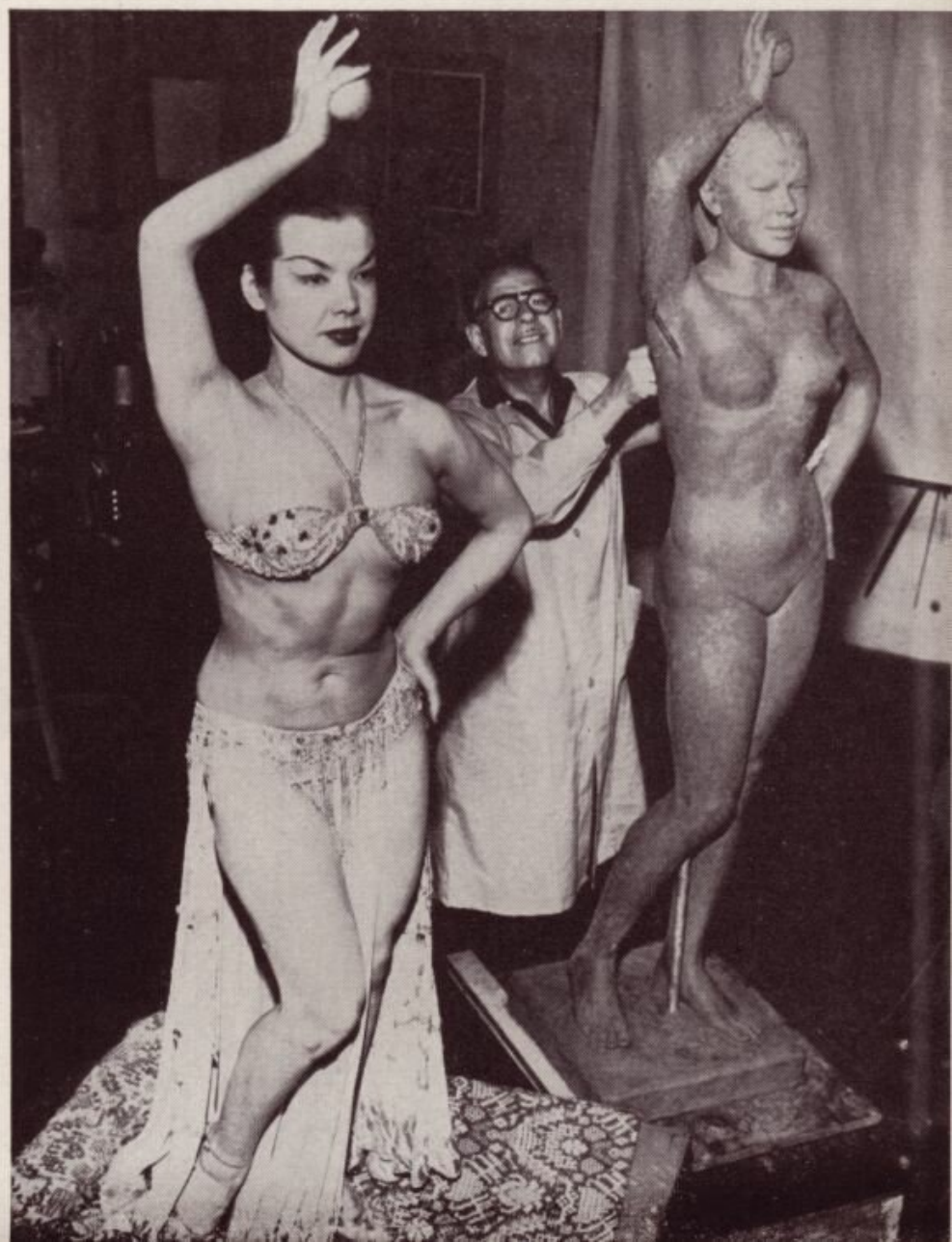
Unlike many film stars now holding still for the sculptor's chisel, says Dobronyi, Anita did not originate the idea of a statue of herself in the nude, and did not particularly care for the idea when it was suggested to her.

"We met by chance several years ago, before she became a big star," he says. "And the minute I saw her I knew I had to do a statue of her. It was not a matter of choice, but of destiny."



Semi-nude of Ava Gardner in classic costume as Venus was modeled for film in which she played Greek goddess.

Belly dancer Nejla Ates also modeled for figure of Venus. Actress's girations were smash hit in the musical "Fanny."







Statuesque Sophia Loren, Italian import to film colony, is latest star reported to be modeling for sculpture of her figure. Early in career she appeared nude in several movies and has tried to kill all stills of herself in these pictures but they still circulate.

Dobronyi, a 32-year-old dispossessed Hungarian nobleman, has never been one to duck his destiny. Scion of a family of jewelers to the royal house of Hungary, he was drafted into the air force to fight the Russians in World War II, interned by the Reds when they took over the country, but managed to escape to Sweden where he learned the jeweler's trade. A few years later, he was on his way to Venezuela to set some stones for a client there, when his plane landed in Havana on New Year's eve.

"I didn't want to spend the night on a plane over the ocean," he says. "So I got off and went into town. I had

only \$40 in my pockets, and my return ticket. The next morning I woke up with a terrific hangover, and only the ticket.

"It was okay with me, though, for the plane was never heard from again."

Sepy decided he liked Cuba, cashed in his ticket and settled down to build a business. By 1953, he was well enough known as a carver of primitive wood sculpture to be invited to New York to dress Bonwit Teller's windows with his sculpture.

"Then I decided to go to Hollywood to see some friends," he says. "And then I met Anita."

Sepy was cooking up a dish of Hungarian goulash, in an orgy of nostalgia at the home of friend and fellow-Hungarian Andre de Dienes. De Dienes, a noted photographer of Hollywood beauties, had just finished a set of portraits of Anita, then a rising starlet. (Continued on page 67)

<
British actress Patricia Laffan poses with portrait of self in jeweled bra, leopard skin. She had picture painted after censor refused to allow her to wear revealing costume in her movie role.



Pen sketches with ballpoint were notes for finished work.



Life Class in a Strip Joint

By BOB GLAUBKE

If you'd like a real liberal education and a chance to sketch the kind of poses you'll never see in any life class, grab your sketch pad and head for the nearest strip joint. It'll be an experience that will open your eyes and test your talents for seeing.

I've always liked fast sketching of people and the life around me. I see things and I itch to get them down on paper. The first time I realized the sketching possibilities in night life was several years ago during visits to New

Orleans and Havana. These towns have a tremendously exciting atmosphere for an artist. The night life is throbbing and vital, it flows around you so fast you feel frustrated in not being able to get it all down.

I didn't have time to do as much sketching as I wanted during these trips and later when I returned to Chicago, I realized the excellent material there was in my own backyard in the strip joints.

I visited half a dozen spots and was able to get on paper

Anatomy in action was stimulating challenge to Glaubke sketchpad. Strippers were unaware of him as he roughed on pad in dark.





Rapid sketch paintings by artist Glaubke were done in black and white casein from "blind pen sketches" done in dimly lit honky-tonks. Working very fast to keep style bold and uninhibited was most effective way of capturing subject he felt. Free and very loose execution with no concern for details enabled him to suggest intense gyrations of dancers, smoke hazed darkness of honky-tonks.



the kind of sketches you never can capture in a life class.

I had no idea of how I'd be received at these night clubs. I didn't think I'd have any trouble but there was always the chance somebody would object and I'd be thrown out on my ear. Usually when I've sketched in any kind of public place I expect, sooner or later, to have at least three or four eager beavers peering over my shoulder. In the strip joints, they couldn't have cared less. All eyes are riveted on the stripper. Nobody paid any attention to me.

It's pretty dark in most of these places and since I tried to get a seat at a table whenever I could, I was usually in the worst lit spot. I wanted the table so I'd have a flat surface for my pad. The bar would have been too close.

It was strictly "blind sketching." I used a sketching pad with a good tooth and two pens, a ball point and a standard fountain sketching pen loaded with India ink.

It was too dark to see much of what I was

Characteristic movements and gestures were repeated by individual strippers. Artist worked on catching such favorites as the shimmy and shake.



sketching and I soon found out that the best I could do was to get down quick mental notes on the pad. The action of the dancers is too fast to give you much time. After watching for a while I saw that all of the strippers followed certain characteristic movements. They strike certain poses which are similar in all strip teases.

There's the bump and grind pose. They arch their back, the legs are flexed in a half crouch, the pelvic region, the belly and the hips are moved in and out and rolled suggestively. They all do this.

Another is the shimmy and shake. They stand almost straight with the back slightly arched, the legs spread wide and the head and arms thrown back. In this position they shake the body sideways and the whole anatomy quivers.

Another standard pose and one in which there are more individual variations is the essence of teasing. Dancing slowly, they close their eyes, or sometimes look right at some male at the bar, they stroke their bodies sensuously with their

Lowdown bump by dancer started almost on floor in extreme crouch. Bump will end with hands clasped behind head, hips thrust out at audience.





Sophisticated strip starts in svelte gown in standard tease routines which Glaubke followed step by step in sketches.



Scrawled notes effectively recalled strip dances.

hands, running them up along their thighs and belly and cupping their breasts.

I guess this is the routine that separates the women from the girls in the stripping business. A good stripper with a good body doing this can really stir up the crowd.

I concentrated on these characteristic poses, trying to catch quick impressions, just enough to capture the movement or a gesture that would flow into the rest of the pose. I wanted to stop one specific action and keep it fixed in my mind. I tried to get the main action of the spine, shoulders and hips in relation to the limbs and flying hair which I sort of swished in. If you can get these down, the filling in can be left to the imagination.

I didn't try to do any one girl. All I got was a fleeting impression of facial and body types. I made sketch notes on hairdos, makeup, costumes and the like and later incorporated these in the finished paintings. From my sketches I could have done any kind of girl.

Looking over my rough sketches later, in the studio, I realized they made excellent mental notes. I could look at them and have the whole picture in my mind. The only trouble was recalling the effect of the lighting. I solved this problem by calling in a model.

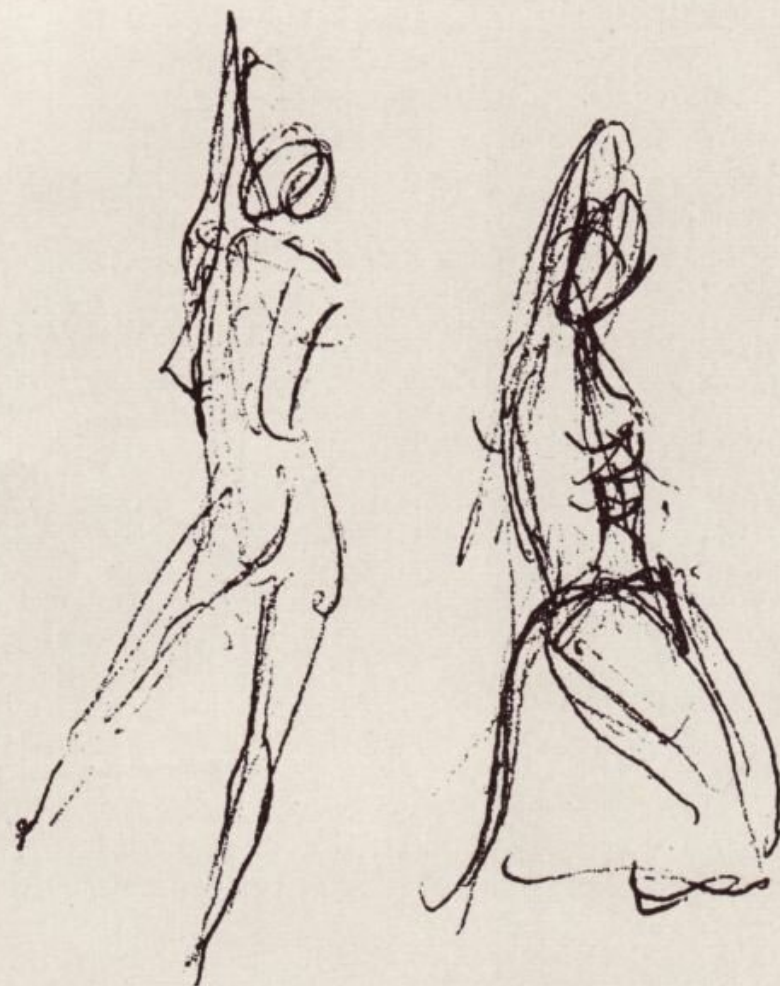
I shot some pictures of her using a single light to simulate the spot that was on the dancers and with these as lighting notes I started on the paintings.

I work in caseins mostly. Since these were to be reproduced in black and white, I did them with only these two colors, sometimes using a little brown in the blacks to warm them up. I worked on regular illustration board, doing a light pencil sketch of the picture first to work out the composition elements and then started right in with the caseins. The figure of the stripper was the dominant factor in the pattern of all the pictures. I worked the customers and atmosphere in around this figure.

Using casein I get a very painty feeling when I'm working. It's fast drying and I worked very fast and loose with it trying to get down the spontaneous quality of my sketches. The pictures are really sketches in paint carried further than my preliminary notes. I like to create right in my paintings and get a strong working feel as I brush the paint in and manipulate it on the board.

Doing some of the paintings I had to restrain myself from slowing down and attempting to work the edges or do details. Whenever I did this, the painting blew up in my face. All of the spirit just went out of it. They lost all feeling of spontaneity. I had to work rapidly with bold strokes and strong dynamic curves. I stippled in the dark shadows of the background with a sponge sopped in the paint. Then with a dry brush I swirled in the smoke patterns in whites and grays

(Continued on page 65)



Vignettes were done before Glaubke went on sketch tour. Finished style is not as striking as that in later paintings.





Archaic woodcuts tastefully arranged by Glass in unusual and imaginative setting, provide contrast of straight horizontal, vertical lines, accentuating soft rounded curves of standing nude figure.

The Sophisticated Females of Glass

By ZOLTAN GLASS

A NAKED WOMAN is a thing of mystery and promise to all men. But to the photographer, she is even more so, for more than any other subject which comes before his lens, she holds within herself all of the elements with which he can make a resounding visual statement to the world.

Yet with all this promise, the female form is also the world's most delicate and unpredictable subject, a cage of nightingales with the kick of a bottle of White Mule, that can change from poetry to pornography with the twist of an ankle, the minute shift of a light, or the lift of an eyebrow. The problem of handling this subject successfully, of drawing the fine line that separates blatant nakedness from beautiful nudity, is one that faces every creative photographer of beautiful women.

In my work, I have found that the secret to success lies in one word: sophistication. To a sophisticate, nothing is shocking, nothing is bad in itself, for he has the breadth of vision and experience to see the good in any nude. Unfortunately,





Composition in curves (opposite) uses mobile cut-outs suspended in front of nude and at rear. Tones of picture elements provide separation, lend depth.

Harlequin sash, full-length black hose (right) are used to accent simple pose, model's bold-eyed look.

not everyone is sophisticated, and the prudes and bluenoses who constantly try to fetter the creative mind are the least sophisticated of all. Hence, the photographer, in self-protection, must never count on sophistication in the viewer, but instead must put it into the photograph, to please the sophisticate, and educate the boor.

How to achieve this? Who can tell? It must vary with the personality, the temperament of the photographer. But it might be helpful to tell—and it is all I can do—the methods by which I go about creating my nudes from naked women.

The process starts, with me, when the model enters the studio. It is impossible to tell, beyond a few rather vague ideas of mood or atmosphere, what is going to be accomplished in a sitting, until the personality of the model is determined. I do not agree with those who treat the model as only one of several props in what is essentially a still-life photo. For me she must, in the final picture, be a living, breathing, feeling human being, no matter how fantastic her surroundings may be.

Weird prop is automobile fender. Seeking such oddities, Glass uses them to shock imagination.





Graceful nude with mobile props for atmosphere has charm, breathless elegance of poised moment in ballet sequence.

The model comes in. I am immediately aware of what might be called her decorative values—the color of her hair, its length and texture, the proportions of her body, the lines of her legs, hips, shoulders and breasts. Her face is still only a mask mouthing the polite, well-worn lines of introduction, but I classify it as to type at least.

As we talk, I begin to get hints of personality. I always chat for a while with my models, especially if they are not used to posing in the nude, in order to put them at their ease. It takes some time after the beginning of a sitting before a model gets acquainted with her surroundings, sheds her natural reserve and shyness, and an atmosphere of collaboration—without which no good pictures can be made—is created. I generally fill this time by asking the model to move about, so that I can judge her form, balance, and

Vivacious climber (left) might find things a little rough in off-the-shoulder playsuit but studio mountains are only paint.



Glass saw humor in nude posed whimsically with lower half of up-ended male mannequin against plain drop.

three-dimensional assets.

This preliminary "easing-up" process is especially important with novice nude models, for all of the tensions that crackle in the air at any nude sitting are multiplied manyfold when a girl is unaccustomed to posing in this way. My purpose is to set a friendly, informal yet impersonal tone to the occasion, at the beginning at least. Meanwhile, I am watching for those signs of personality, attitude, that may be useful in creating a beautiful picture. My idea at the outset may change later as this personality unfolds, but eventually they ripen into a decision about the girl. I have decided the way I see her, and how I will picture her.

When this important step has been completed, I go about selecting the props, having them made or finding them, but in each instance suiting them to the conception which I

Depth in study of nude (right) is skillfully added by placing soft focussed exotic plant in extreme foreground of picture.



about the girl. I have decided the way I see her, and how I will picture her.

When this important step has been completed, I go about selecting the props, having them made or finding them, but in each instance suiting them to the conception which I have formed of the girl. If she seems a girl whose personality is suited to express fear, I may place her in a pose that suggests she is caught in a web with a huge spider approaching. If I sense a wild animal passion, I may use slashing, zebra-like diagonals to set off the lithe grace of her body, posing her arched with head thrown back and nostrils flared.

I do not like a haphazard way of working, and prefer to have a plan, not only from the photographic and scenic point of view, but the psychological also. Therefore, by the time I am ready to put the model before the camera, I have also chosen the manner and stimuli which I will use to evoke the responses from her which I desire.

Imagination can and should be used in selecting from the whole range of photographic technique, psychological approach, and backgrounds, poses and composition. Nearly any lights, poses, composition can be made use of, if the spark of imaginative sophistication is present, supplied by the photographer.

When the props have been selected, I am careful to explain the function of each one to the model. The photographer must sense in which surroundings the model will feel happiest, and be most effective, and when he places her in them he must be sure she understands them.

Then, as the actual shooting begins, he must use all of his psychological and suggestive powers to transform this make-believe, artificial atmosphere into reality for the model, so that her feeling of it projects through the lens to the film.

I may speak softly, soothingly to the model in the shooting session, or I may banter gaily with her, depending on the situation. In some cases it is even advisable to become cool, stern and occasionally even angry or scoffing, to evoke genuine expressions, that carry through the mood of the setting.

The creation of settings and compositions is such a vast, rich field and the tastes of individuals vary so much that it is impossible to give a recipe for making them like you would make a cake. I can only suggest some things that I have found it best to avoid.

Basically, the thing to avoid is complication, confusion, overloading the picture with useless detail. In this, I have found the leave-out principle an excellent one. I simply put everything in the picture that I think it needs, and then systematically take out everything that it can do without. The only thing I have never been able to remove is the girl herself. She, and the most essential items needed to motivate

her pose and expression, are all that should be left.

Great art springs from a firm control of all the elements of the picture—pose, mood, lighting, props—and the courage to leave things out and simplify approach and composition. One motif, cleverly included in a subdued way, with simple, disciplined light that reveals the model without burning her up, are the elements of a truly sophisticated picture—one which stirs the imagination or tickles the funnybone of the viewer. A good example of this is the way in which I once used a pair of men's trousers and shoes, rigged to make them look like the lower half of a person's body. These were posed with the model to suggest that she was balancing them, leaning on them, treating them in a delightfully off-hand manner. The result—a series of nudes with a chuckle slipped in, a lightening touch that raised them to entertainment.

Or, in another case, I was impressed with the dream-like, abstract expression

of the model, and I posed her with a piece of mobile sculpture, in such a way that the curved, cut-out abstract forms of the sculpture complemented the curves.

In lighting, I am interested in only two things—that it should adequately reveal the beauty of the model's body in a way harmonizing with the setting, and that it should make her stand out separate from the background, a full, solid-looking form of flesh and blood.

Again, it may be that tomorrow, I will change my mind about this and pose a model so that she fades into the background. But at present this is my feeling.

For this, after all, is the only means for a photographer to judge what he should do with the nude—feeling, imagination, a resourceful use of the inherent values of the girl herself fitted tastefully to surroundings that set off but do not distract from her, with a result that is sophisticated, mature, and artistic. That reveals the model as a nude, not as merely naked. ○

NUDES BY WINDOWLIGHT

(continued from page 21)

pictures taken at high noon out of doors; dark shadows line the underside of the face and black sockets appear where the eyes should be.

Angles of light in our new studio cast shadows on one side of the figure. The window with the obscure glass is the main source, while the west window works as a "fill," reflecting light from the white terrazzo floor.

Daylight through a window is never the same. The direction and the type of light depends on the time of day. On an overcast day a supplementary fill-in is usually unnecessary because the light is soft. But on a sunny day, the light is harder, casting deeper shadows. Before I decide on the amount of fill light, I first pose the model. With nudes I prefer the darker shadows so I eliminate the fill-in. Curtains can be used to diffuse the bright rays of the sun, but be sure they are transparent enough to soften the light, yet not dense enough

to darken the room.

Development of the negative should be adjusted to the lighting conditions. Where the light is extremely soft, underexpose and over-develop about 25 per cent. With color film, I recommend a normal exposure and normal development.

Strange as it may seem, the light in my studio does not have the usual cold, bluish cast of most window light. The light tends to be on the warm, brownish side. This was a mystery to me until the decorator told me of having mixed umber with the white paint. Although unnoticeable to the naked eye, this warm white is picked up by the film. If you paint your photo room, remember there are many "colors" of white.

Natural light is available to everyone. If you haven't tried it yet, do so as soon as you can. Used together with your imagination, window light will help you create more satisfying pictures. After all, you have nothing to lose; imagination and natural light are free. ○

LIFE CLASS IN A STRIP JOINT

(continued from page 57)

over the black, trying to suggest currents of movement.

On the bodies of the strippers I tried for lots of motion by swishing in the hair, exaggerating the lines of dominant muscles, and the tossings of the costumes as the dancer twisted and turned. I used all of these things wherever I could to add to the aggressiveness of the completed picture and give it the impact I wanted.

When I finished, I had worked myself into a high pitch and had to sort of simmer down. I was very happy with the paintings.

I don't think I could ever have got the same results if I had tried to do a more finished style on them. With this subject matter, the loose bold approach was very appropriate and made them all the more effective.

The whole project was stimulating and a valuable experience. I really learned things about anatomy and action. I had the discipline of working under adverse conditions and later developing the notes I made into paintings, and most of all I had a wonderful time. ○

PASTELS OF LUDLUM

(continued from page 44)

stamp or rubbing the colors into one another is a commercial art practice which I do not approve. A much more airy effect can be achieved by allowing the texture of the paper to show through. Rubbing causes the paper fiber to break down and flatten out.

Though type, size and color of paper depends on individual taste and requirements, my preference is Ingres imported paper in charcoal, gray, brown or neutral green. It always pays to use the best paper available because of its greater resistance to fading and stronger fibers. Most practical sizes are 20 x 24 inches and 24 x 30 inches size.

Although there are a number of excellent pastels on the market, I prefer the Nu pastels for their softer coloring and Polychromes for their brilliant color range. Only recently marketed, the Othello is a very fine pastel pencil which is very fine for detailing. Softer pastels are very useful for broad, flashy effects. Among the softer colors, Sargent, Rembrandt and other fine domestic and imported colors are available. Alpha colors are excellent wherever medium-hard pastel is needed.

For all practical purposes, you now know as much about pastel technique as I have been able to glean in more than 30 years of work with the medium. To know technique is one thing, but to become proficient in it is another. And practice is the only way to be a part of the pastel world. ○



Lipchitz creations are often repeated with minor variations

STORMY CAREER OF LIPCHITZ

(continued from page 27)

Lipchitz was affluent for the first time. He could have kept on doing his cubist sculpture and become rich. Instead he used his new found money to plunge into something no one else had dared to do before. He opened up his sculptural pieces to admit air and spontaneity. He found himself sculpturing a combination of solid and void, an interaction of masses and space.

It was no longer the formal problems of sculpture that concerned him. "Art for me began to have a new meaning," he remembers, "It meant a human problem for which I had to find a sculptural expression."

The important thing was that he could give vent to his dramatic flair, unhampered by the traditions of technique.

"There is no new technique. All has been tried before."

What mattered was how to grip the emotions. His writhing sculpture became random patterns of molten slag. But there was no spur-of-the-moment creation. The centrifugal energy was held together by the lessons he had learned in cubism. From the early 30's on, he preoccupied himself with struggle and combat. His pieces of bronze seem to be going through the pangs of their own birth. He no longer belonged to any school. Like Rodin, before him, he worked at basic rhythms, elemental themes.

The world was ready for his monumental, mythological allegories. In the 30's, the great depression, the rise of Hitler, political tensions, fear of war — all had their emotional expressions in his world-famous sculptures.

His "Figure", a totem with a stare that is almost hypnotic, so frightened the original purchaser, she sent it back.

He completed one of his masterpieces, "Prometheus Strangling the Vulture", for the World's Fair in Paris in 1937. De-

signed to be placed 80 feet above the ground for the science building, the effect was overwhelming — a skyful of giant cloud shapes, a sense of three dimensional motion, the impact of frenzied desperation, bursting with life.

Lipchitz describes it: "I had him struggle actively with the vulture, which is darkness, and ignorance, and reaction."

It was the battle of Lipchitz against totalitarianism.

While brooding over the mass tragedy of the Jews under Hitler, he created "The Prayer". An old man whirls a cock above his head, an ancient Hebraic ritual of expiation. There is terror in the hollowed out anatomy and the broken contours of the trembling figure, but in "The Sacrifice", created soon after, we see a huge and venerable patriarch holding the cock with solemnity. The sense of terror disappears. A brooding feeling of fatalism prevails.

"It is not merely a figure killing a rooster," Lipchitz says. "It is the representation of the idea of expiation — the necessity of dying for a cause. This has always been part of the human experience."

The "Mother and Child", which symbolizes the hope and strength of the eternal mother, came from a personal experience. He was walking in the rain and he heard the hoarse voice of a woman singing. Suddenly, under a street lamp on a little cart, he saw a legless cripple with both arms raised, her wet hair streaming down her back. Lipchitz tells the story to illustrate that he "never made a piece of sculpture which did not come out of my everyday life".

After the war, he rediscovered the feelings of love — not only its swelling passion and orgasmic desire, but also its tenderness. By means of a lost-wax technique, he created an erotic botany of strange

beauty. His "Myrrah" is a terrifying disembowelment of the pelvic structure, and yet it also makes one think of a human pelvis which is quickened with life, beginning to twist and grow. Such pieces as "Promise", "Blossoming", "Spring", are "male and female" symbols that seem to spring from the womb of nature itself.

Four years ago his New York studio was gutted by a three alarm fire.

"It is just awful, just awful", he told a reporter. "Part of my life is gone. I shall simply have to start all over again."

In the 45-minute blaze he lost 25 plaster and composition models, besides all his drawings. The models constituted the backbone of his living, since he made sales of finished bronzes from them.

The entire art world responded in universal sympathy. The day before the fire, he had received the George P. Widener medal for a new version of "Prometheus Strangling the Vulture." The presence of the piece in the Philadelphia show saved it from destruction. After the fire the Philadelphia Museum of Art bought the sculpture for \$25,000. The Albright Gallery of Buffalo bought "The Sacrifice", and the Museum of Modern Art bought the "Mother and Child". A group of art critics and patrons raised \$25,000 to convert a factory in Hastings-on-the-Hudson into a new studio that was guaranteed to be fireproof. Lipchitz refused the money as a gift. He insisted upon taking the fund only as an advance against future earnings.

"To rise like a phoenix from one's own ashes is a painfully joyous experience. I was immensely grateful to all my friends everywhere," he said.

He received hundreds of letters with donations from one dollar bills to a thousand dollar check. He had to hire a secretary to return all the money with thank-you letters. He did keep a ten-dollar bill from one admirer, but he sent him a drawing worth hundreds of dollars in exchange.

He moved into his new studio to reproduce from memory the work that was destroyed. He has only just completed the model for the Philadelphia Fairmount Park Commission, that had been burned. Titled, "American Constructive Enterprise", it shows a forward thrusting eagle leading a lunging Daniel Boone character, who holds in his hand the Caduceus, the classical symbol of commerce, with the rod representing power, the serpents wisdom, and the two wings diligence and activity.

Lipchitz the artist, at 65, is still in the throes of endless creation. He is in a dedicated mood to complete his teeming ideas before old age sets in. He feels that his best work is still before him, saying, "In my work there have never been abrupt changes. Each new sculpture grew out of those which preceded it. This slow, organic growth will lead to magnificent creation in the future." ○

ERIC GILL — LAST OF THE TITANS

(continued from page 11)

possible. Still dubious, Gill agreed to go. He journeyed to Paris, had tea with Maillol, Kessler bridging the language gap as interpreter.

After the meeting, which was without mishap, Gill's misgivings about the whole venture became more than he could cope with. Kessler had left him alone at the Grand Hotel in Paris. He secured a room in Kessler's name but since the Count had not accompanied him and Gill, by the standards of the plush Grand, appeared somewhat seedy he was subjected to a ridiculously snobbish reception. Escorted first to a grand suite of rooms he had hardly opened his bag when the management appeared and suggested that perhaps a less auspicious lodging would be more suitable. Already full of doubt and uncertain of the whole venture, the shabby treatment at the hands of the hotel staff convinced him. Paris and Maillol were not for Eric Gill. He fled.

Kessler accepted his decision gracefully and later Gill had the satisfaction of learning that the gentry at the Grand got a proper dressing down by the offended Count for their snobbish stupidity.

Maillol in Gill's estimation was one of the greats but this did not prevent him from telling Kessler there was nothing he could learn from the French sculptor. This was not conceit on Gill's part but the simple conclusion that he was basically a carver and Maillol a modeler in clay. Maillol's models were then carved in stone by workmen using the "pointing" method of copying the original. Gill wanted to carve directly, finding his inspiration in the act of carving the stone.

Th Maillol fiasco was the beginning of Gill's real growth.

"My inability to draw naturalistically," he said, "was instead of a drawback no less than my salvation. It compelled me quite against my will and without my knowledge to concentrate on something other than the superficial delights of fleshly appearance. It compelled me to consider the significance of things rather than their charm."

"Another bit of extraordinary luck was that not one single person was doing stone carving. No one except the trade stone carvers and they, sad to say, did not count. They were poor hacks copying what they were paid to copy (and damned expert they were too) and they weren't making it up out of their own heads, still less out of their hearts and even less out of their loins."

"Nobody was conceiving things in stone. I had no ideas about the human figure other than those discovered in bed or in the bedroom. I had no real idea of what things looked like, I only knew what I loved in them. I was competent with a hammer and chisel. So instead of being an

art student and knowing a hell of a lot about what things look like and precious little about making anything, I knew practically nothing about appearances, a decent lot about loving, and enough about making for a start.

"So without knowing it I was making a little revolution. I was reuniting what should never have been separated; the artist as a man of imagination and the artist as a workman. I had the great advantage of no art school training. I really was the child who said, 'First I think then I draw my think.' Of course the art critics didn't believe it. They thought I was just putting up a stunt, being archaic on purpose. The truth was that I was completely ignorant of all their art stuff and was trying to copy accurately in stone what I saw in my head."

"I didn't work from life. I tried it once when I hired a model for the day in a room at Lincoln's Inn which I shared with my brother to have a London address. But that one occasion, though I enjoyed looking at the girl, was enough to show the futility of life drawing as a means to stone carving. The girl was too full of irrelevancies, too many charming and seductive accidents of fleshly byplay, dimples and what-nots."

"Such things tend to obliterate and overcharge the simple notion which is the *raison d'être* of the work to be done, at least the work I wanted to do. This wasn't any moral virtue on my part, but quite the contrary, a refusal to be waylaid by irrelevancies and therefore a sheer panic and a running away from what seemed an alarming vista of uncontrollable complications."

Objectively dispassionate about his drive Gill explored the Freudian concept of sexual sublimation in relation to his work. "This was not sublimation," he said, "for it was not any sort of diversion or transformation. It was plain acceptance of things in their actuality. In any case it is vitally important to take no notice of the jargon of psychoanalysis just as it is to take none of art criticism. But it must be added, let nothing I have written be taken to imply that I have not frequently failed, or that sheer sensuality has not often succeeded in hiding under a camouflage of intellectual purity."

His writing probed further: "In any assay on nakedness, sexual display is the crux of the matter. Apart from that there is little difficulty. If legs be sexually attractive or significant, then the display of legs is sexual display. If bare shoulders invite consideration of bare breasts, then bare shoulders are sexually inviting. If tight trousers make maleness prominent then tight trousers are more than a matter of private convenience. But such questions demand more than police argument. Too much mysterious hiding leads to as much disorder as too much nakedness. Right thinking is even more important than good

conduct, for good conduct is only good if it is the fruit of good sense.

"But bare bodies or tight-fitting clothes are secondary matters compared with the actual uncovering of sex organs, for here we are confronted not by what is provocative but by the provocation itself—not by what is suggestive but by the thing suggested. Here as much harm can be done by improper secrecy as by improper exhibition. Places and occasions are matters of public politics. If prudery (and the wantonness that it commonly cloaks) be rampant, let there be naked bathing in the parks. If sexual frigidity be rampant, let nakedness be restricted for clothes are the best aphrodisiac. But the prudes cannot decide who are wantons nor can the wantons decide who are prudes.

"In painting and sculpture the same considerations apply. Speaking generally all public exhibition of naturalistic representations is improper. If the public exhibition of painting and sculpture tends to impropriety (because it is embarrassing in its revelation of the personality of the artist), it is obvious that the public exhibition of the naturalistic representation of sex is more indecent. Naturalistic art is always as indecent as it is technically absurd, and the naturalistic representation of sex is more indecent than anything else because it is more embarrassing and socially disordinating.

"A work of art has its origin in the mind. The mind is the arbiter not the tool or the stone. The mind lays down what, the stone only says how, if the mind says hair or thighs, the stone says such and such will be appropriate to the doing of hair in stone or such and such a way will produce roundness best.

"The naked man in stone is different from the naked man of flesh and blood (unless the sculptor be prostituted to the production of illusions). A naked man is also a stone man which will stand in a public place. Stone in effect imposes conventions but the stone man is not conventionalized by this alone but by place and occasion. Naturalistic display is only suitable and endurable in private places."

The same spirit of remorseless inquiry that motivated Gill's art directed his search for a personal philosophy and way of life and the search for basic truths in art shaped the course of his personal life.

Gill and his wife felt the strong need for a religious life despite his open views on sex and that need was fulfilled when he discovered the Third Order of St. Dominic. The order did not require the vows of celibacy and permitted a normal sexual life and marriage. He became a brother of the order.

In the Black Mountains of Wales near the town of Abergavenny he found the abandoned monastery of Capel-y-ffin, got permission to live there with his wife,

brood of children and his helpers. Pocketed in a wooded valley with 2,000 feet of mountain wall enclosing it on three sides, Capel-y-ffin came close to being paradise on earth for the great stone carver. At Capel-y-ffin his days were ripe with the toil of creation. He spoke to the world in

THE EKBERG NUDE

"She stopped by to pick them up," recalls Dobronyi. "I was overwhelmed by her beauty. I thought to myself, that I must make a statue of this woman—it would be my masterpiece, the work of my life.

"Anita Ekberg, you must understand, is an extraordinary product of nature. It is such perfection that inspires the artist to try to pull the dirty trick or joke of trying to do in metal or stone or wood what nature has done so well."

To conceive an ambition, as any boudoir veteran knows, is one thing. To achieve it, another. In Anita's case, the chief obstacle was a healthy and justified suspicion of anyone interested in her body, for art's sake or otherwise. Dobronyi, however, enjoyed an advantage denied to most Hollywood sculptors — a command of Swedish.

It took Dobronyi three months to talk the Swedish beauty into posing for the photographic studies which he later used in making the statue, and he still can't understand her reluctance.

"Americans make such a fuss about sex and nudes," he says. "Nudes are nothing to the artist. I feel that cheesecake pictures of actresses are much more vulgar than lovely nudes. To me, a cheesecake photo is a method of selling sex to farmer boys. But a beautiful nude picture or statue created for art's sake is something a woman can be proud of."

The photos, taken by natural light with a small camera, were used as notes when he returned to Cuba and his studio to do the statue, and the pose of the finished figurine is a composite of the dozen nude views which Dobronyi snapped one day after the two had been swimming.

"I caught her by surprise and she didn't have time to say no," he says, smiling.

Back in Cuba, he undertook the task of creating the statue from the photos. First came a long sketching period.

In spite of the "perfection" of his model, Dobronyi found some modifications were necessary in the interests of art.

"I had to reduce Anita a bit when I made the statue," he says. "That is, I idealized her. You see her hips were much larger then. I trimmed them down. I even trimmed down her bust so it wouldn't appear too much out of proportion. I must say those Swedes are very healthful types."

In spite of all this, Dobronyi found Miss

stone. "A work of art is a word made flesh. That which emanates from the mind made real, a thing, a thing seen, a thing known, the immeasurable translated into terms of the measurable. From the highest to the lowest that is the substance of a work of art." ○

(continued from page 51)

Ekberg "a very sculpable figure," and armed with his sketches and photos, proceeded to the job of making the statue itself.

"The statue was done in free bronze. This is a very delicate technique in which the bronze form is built up bit by bit by dribbling it on a framework, from a rod which you melt as you go along with a blowtorch. It is something like using a soldering iron, only instead of fastening wires together, you concentrate on building up the form of the solder."

When the statue was finished, it first went on display in the Cuban Art Center, a cooperative gallery and school for Cuban artists, of which Dobronyi is director-general. The figure attracted a good deal of attention in Havana, where the center is located, and was sent on a tour of South America with an exhibit of Cuban art.

"Then I decided to come to Hollywood again, and brought it with me," says Dobronyi. "When I put it on display in Silagy's salon I had hoped I could bring Anita to see it, but she was in Europe with her new husband, Anthony Steele, and couldn't."

Dobronyi values his statue at \$10,000, though he has indicated that he might part with it to a connoisseur for considerably less.

"It is, after all, as a memento of an exhilarating artistic experience, priceless," he says. "But as a piece of art work it is necessary to view it realistically, and I have had several offers which I am considering seriously now."

The only obstacle to completing a deal at the moment, says Dobronyi, are plans which he has for repeating his Ekberg performance with several other well-endowed Hollywood beauties, to make a series of "the 10 most exciting women in the world."

Among those he has nominated to this gallery are Kim Novak, Sophie Loren, Ava Gardner, Jayne Mansfield, Sally Forrest and Esther Williams. Judging by the popularity of sculpture with the members of the starry galaxy, he feels he has a good chance of fulfilling this ambition.

"Then, with the set complete, I think it would be nice to give them all to a museum or similar institution so that they could be preserved for all time," he says.

"After all, it would be a remarkable group, and one that people would come from far places to see." ○

ments of the models in all their rounded fullness, looking almost real enough to grasp. And it was about this time that the storm of moral criticism rose to a howling gale.

Somehow the self-appointed guardians of public morals were not willing to grant the same license to the man with the camera as they were to the man with the brush or pencil, and the more lifelike the nudes became, the louder grew the cries of "filth", "indecent" and "infamous". But the photographers fought back.

"There is nothing," they said, "suggestive in complete nakedness when depicted with taste by an artistic photographer, simply because nothing is left to the imagination."

One of the best examples of the time is Nadar's 1865 study of the original Mussetta, on which artist Henri Murger's "Scenes de la Vie de Boheme" was based, and which in turn gave inspiration for Puccini's opera, "La Boheme."

The battle was fought to a draw. The Photographic Society of London persisted in assuming that no woman would willingly pose in the nude without some strong motive, and maintained that "these miserable women are the wives and sisters of the photographers themselves, dragged down by their vile companionship into such depths of shamelessness."

But the libel had no effect on the true artists among the photographers and they continued to work as they felt they must, regardless of the opinion of the strait-laced and narrow-minded, as they have to this day.

The classic example of nude photography is "The Two Ways of Life" by Oskar Gustaf Rejlander, a Swedish painter and photographer who settled in England. This huge allegorical composition, built up from over 30 different negatives and measuring 36"x16", was Rejlander's answer to the reproach often made by painters and art critics, that photography was a mechanical art. He produced photographic life studies of a kind that had not been attempted in England before, and he then grouped them into a composition rivalling a painting. For years after its first showing at the Manchester Art Treasures Exhibition in 1857, heated discussions took place about "The Two Ways of Life—Industry and Dissipation." Queen Victoria had shown her approval of the picture's moral content by buying it for Prince Albert at the price of £10.10s. (worth over £40 today). Others, more narrow in outlook than the Queen, were outraged by the semi-nudity of some of the models, calling them "degraded females" and "nude prostitutes."

The Photographic Society of Scotland prudishly refused to exhibit "The Two Ways of Life", for members were too much

divided in their opinion. Eventually, a typical British compromise was arrived at; the "respectable" half of the picture, "Industry", was shown alone.

What intrigued Rejlander's contemporaries most, however, was the question how he had obtained in the provincial industrial town of Wolverhampton where he then lived, so many female models willing to be photographed semi-nude, and capable of holding such difficult poses as, for example, the figure of "Penitence." The mystery was solved many years later, when Rejlander revealed that he had employed "Madame Wharton's Pose Plastique Troupe", a traveling company who gave *tableau vivant* representations of classical statues and groups from Old Master paintings.

After these outbursts Rejlander made figure studies only for his own pleasure and for other artists to paint from. They gave him greater satisfaction than his bread-and-butter work as a portrait photographer, even though such pictures cost him more in time and models' fees than he received for them. Today, Rejlander's nudes are recognized as belonging to the finest ever produced in the photographic medium. Indeed, artistically they in every way equal those of the great 19th century painters of the nude, Jean Auguste Ingres and William Etty.

But professional painters and photographers were not the only artists who continued and expanded the tradition of the photographic nude. Many amateurs, inspired by the achievements of the masters, and by the beauty of their own friends, strove to preserve their friends' physical beauty on film and plates for later appreciation.

Perhaps the most famous of these was Lewis Carroll, author of "Alice in Wonderland" and "Through the Looking Glass" whose interest in photography was spurred by Rejlander's lively studies of little children.

By this time—the 1860's—the photographic process had progressed so that the laborious Daguerre process was no longer necessary. More sensitive materials were available that made shorter exposures, more lively poses possible.

Though one would not expect it from a minister of the Church and a staid Oxford don, Lewis Carroll photographed some of his little girl friends naked (usually in the presence of their mothers), but never boys, for he confessed, "I do not admire naked boys. They always seem to me to need clothes—whereas one hardly sees why the lovely forms of girls should ever be covered up."

Though none of these pictures have survived, owing to Lewis Carroll's instructions for them to be destroyed after his death,

his photograph of "Xie" (Alexandra) Kitchin, god-daughter of Queen Alexandra, comes the closest to his desire for pictures of undressed little girls, which he expressed in a letter to Harry Furniss, illustrator of his book "Sylvie and Bruno": "I wish I dared dispense with all costume. Naked children are so perfectly pure and lovely."

In the monumental work on the movement of animals and human beings which Eadweard Muybridge undertook for the University of Pennsylvania in 1884-5 are included several hundred photographs of nude male and female students—usually students at the university—who enacted all kinds of movements: walking, running, jumping, going up and down stairs, throwing a ball, fencing, wrestling, and other athletics. The movements were photographed with a series of cameras, and often from the back as well as from the side.

Another outstanding example is also American—a beautiful torso taken about 1910 by Alfred Stieglitz and Clarence H. White. To reduce the realism and heighten the artistic effect, the picture was taken slightly soft focus. Only a half dozen or so nude studies of the last 40 years are worthy to be placed beside this great picture.

Today, the nude in photography is accepted and enthusiastically photographed by amateurs and professionals alike, for a multitude of purposes, from personal gratification to highly refined advertising and commercial uses. The voices of the critics are quieter—though by no means silent—and the photographer is more free to continue the vital study of human form which has come, in photography as in art, to be considered as basic and essential to the maturation of a true visual artist as any other study of form and texture. ○

CONTEMPORARY AMERICAN ARTISTS, NO. 5

CHARLES SALERNO

An airman turned sculptor, Charles Salerno is one of the most talented among the younger American sculptors. He works in New York studio turning wood and stone into lyrical and romantic works of art. He studied at the Art Students League on a scholarship and then worked alone for six years to develop new approaches to sculpture through experimentation. He has exhibited at the Weyhe Gallery, the Pennsylvania Academy, the Artist's Gallery of New York, the Newport Art Association, the Whitney Museum, the Cincinnati Art Museum and the Clay Club of Culture.







Enjoy another classic from the Yootha Archive

Discover more amazing collections in our **eBay shop**

<http://stores.ebay.co.uk/Yootha-Archive-of-Vintage-and-Retro>

or at **www.yootha.com**